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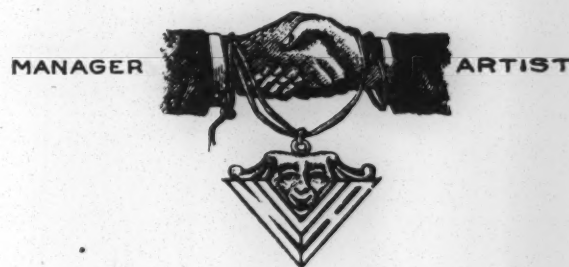
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By LOUIS R. REID

Drama of Venice Actor Who Plays Othello On and Off

Play in Three Acts by H. C. M. Harding and Matheson Lang. Produced under the direction of Tearle, MacLeod and Ephraim; at the Forty-fourth Street Theater, Dec. 24. Staged by Godfrey Tearle.

Silvio Steno.....Godfrey Tearle
Simonetta.....Margot Kelly
Nino.....Bobby Clark
Lelio Di Cesari.....Schuyler Ladd
Ottavia.....Olive Oliver
Ettore.....Horace Pollack
Andrea.....A. E. Anson
Camilla.....Harry Barfoot
Giuseppe.....Idamae Oderlin
Dionigi.....John P. Jendrek
Tommaso.....Basil West
Sandro.....Rupert Lumley
Colia.....Mary Carroll
Celia.....Laura Alberta

Godfrey Tearle, descendant of William Augustus Conway, actor, "Handsome Conway" as he was called, and half-brother of Conway Tearle, joined in the British theatrical invasion of America on Christmas Eve with a slow, ambling drama out of Italy by way of England called "Carnival." Mr. Tearle's presence is welcome. He is an actor of grace and good looks, of a natural method of intelligence, but his selection for his debut will not find response even among the drama-hungry of New York.



"Carnival" is utterly without distinction unless it be as one of the best examples of bad writing on the stage this season. It plods a weary, loquacious way to its obvious climax, never intriguing the spectator save for a brief instant when there is a flash of the sparkling atmosphere of carnival time at Venice.

It is a play of an Italian actor-manager who played the role of "Othello" off as well as on the stage. Supremely devoted to his pretty and frivolous wife he disregards the attention which his best friend is paying to her. He is warned dutifully by a meddling sister but he pays no heed. And it is only when his faint suspicions are given the expected third-act confirmation that he rouses himself to homicidal intent. But a crime is averted, the wife recovering from the attempted strangle in time to explain details of her flirtation.

Mr. Tearle's part is really subordinate to that of the wife played with hopeless inadequateness by Margot Kelly. But Miss Kelly is very, very good to look upon. Her shock of red hair is dazzling and her leopard skin carnival costume does become her. A. E. Anson was also miscast as the ardent lover. Bobby Clark, a child actor, was exceedingly clever as the Tearle-Kelly son.

"THE WHIRLWIND"

Mimi Aguglia Plays English-Speaking Role in Melodrama

Play by George C. Hazleton and Ritter Brown, Based upon Novel of Same Name by Mr. Brown. Produced by John Cort, at the Standard Theater, Dec. 23. Staged by Wilfrid North.

Juan Ramon.....Jacob Kingsberry
Rosita.....Marguerite Risser
Dona Fernandez.....Helen Tracy
Padre Antonio.....Frank Andrews
Dick Yankton.....John C. King
Don Felipe Ramirez.....John Davidson
Chiquita.....Mme. Mimi Aguglia
Captain Forest.....Orrin Johnson
Mrs. Forest.....Rose Coghlan
Col. Van Ashton.....Oswald Yorke

Godfrey Tearle Makes American Debut—Mimi Aguglia in Mexican Melodrama—"Angel Face" Reminiscent Musical Play

Blanche Lennox.....Paula Shay
Jim Blake.....John Harrington

The long-heralded appearance in English of Mimi Aguglia was not accompanied by the expected display of histrionic fireworks. And it is a pity. Here is an actress who in her native Sicilian built up an enormous prestige as a player of tensely emotional roles. She could tear a passion to tatters and come up smiling for more worlds to conquer. John Cort saw and appreciated her possibilities. He would provide the English-speaking world and a play. In return Mme Aguglia would justify his faith and the confidence of the critics in her ability.

Both sides must assume blame for sins of omission. Mr. Cort failed to furnish a suitable play for her talents and Mme. Aguglia did not live up to her reputation for tempestuous acting. Although she had opportunities she never gave any suggestion of her primitive force and power. Perhaps, she sensed too keenly the necessity of showing her recent mastery of the English language. Perhaps, she realized that the crude and gawdy melodrama of intrigue in old Chihuahua oppressed her too heavily to enable her to give full scope to her gifts.

"The Whirlwind" at times suggests the dramatization of a spectacular movie. It has much local color. It



has a variety of picturesque characters. It has heroics and villainy in gallons. But unlike the movie it has words and words, artificial and stilted.

Mme. Aguglia plays an Indian sweetheart of an American army captain living in the mountains of Chihuahua. The necessity of keeping an offensive native of great wealth at a distance prevents her from loving the American with the passion of her race. The conflict between these two men forms the basis of the play.

An excellent cast appears in support that includes such well known players as Orrin Johnson as a spirited American, Rose Coghlan, Oswald Yorke, John Davidson, Frank Andrews, Paula Shay and Helen Tracy.

"ANGEL FACE"

Victor Herbert Decorates Harry B. Smith's Dull Book

Musical Comedy in Three Acts. Music by Victor Herbert. Book by Harry B. Smith. Lyrics by Robert B. Smith. Produced by George W. Lederer, at the Knickerbocker Theater, Dec. 29.

Tom Larkins.....John E. Young
Arthur Griffin.....Tyler Brooke
Sandy Sharp.....Richard Pyle
Professor Barlow.....George Schiller
Ira Mapes.....Bernard Thornton
Slooch.....Jack Donahue
Irving.....William Cameron
Mrs. Zenobia Wise.....Eda von Buelow
Betty.....Marguerite Zender
Paula.....Mary Milburn
Mrs. Larkins.....Sarah McVicker
Tessie Blythe.....Emilie Lea
Moya.....May Thompson

If you are in a sentimental mood for the good old days of musical comedy, the Victor Herbert-Harry B. Smith days when sweet and lilted waltzes went hand in hand with mistaken identity jests you should include "Angel Face" in your visits to the theater. The latest product of these collaborators of a veritable catalogue of musical plays is a triumph of the Casino age of the theater. As such it deserves respect though it will fail to capture the admiration of the young and intensely modern playgoers on their way to the "Irenes", "Oh Boys", and "Going Ups" of musical comedy.

A typical Harry B. Smith book has been decorated with typical Victor Herbert music. The result is never really annoying to the ears. You may have a momentary discomfiture over the unreasonable behavior of the Smith characters, you may grow curious as to the inspiration of the Smith jokes but you are soon wafted into a state of forgetfulness by the soothing and tinkly Herbert tunes.

The music of "Angel Face" is not in the best Herbert vein but it has dash and color and sentiment and of course a sprinkle of Irish impetuosity. When its rendition is conducted by the composer himself, as it was Monday night, it takes on an added sparkle and attractiveness.

The title role was played, according to our spies, by Marguerite Zender of Lima, O., though she was represented on the program by a series of question marks. Miss Zender is young and pretty and appropriately ingenuous for the role. Mary Mil-

burn had another youthful part which she filled with fine credit to herself, especially in its singing assignments. Jack Donahue won the hand-clapping honors with his eccentric dancing. Unusual steps and a comic personality make him a welcome addition to musical comedy. John E. Young was industrious and occasionally funny in a conventional part while Tyler Brooke was his repressed assistant. May Thompson displayed her dancing grace.

"NIGHT LODGING"

A Slice of Life in the Russia of the Romanoffs

Drama in four acts by Maxim Gorki. Produced by Arthur Hopkins, at the Plymouth Theater, Dec. 22.

Michael Ivanov Kostilov.....Wm. E. Hallman
Vassilisa Karpovna.....Gilda Varesi
Natasha.....Eva MacDonald
Medviadev.....Charles Kennedy
Vaska Repel.....Alan Dinehart
Klestch Andray Nitrich.....Hans Robert
Anna.....Rosalind Ivan
Bubnov.....Cecil Yapp
Kvashnia.....Lillian Kingsbury
Nastia.....Pauline Lord
Satin.....Edward G. Robinson
Actor.....Edwin Nicander
Baron.....Cecil Clovelly
Luka.....W. H. Thompson
Aloyshka.....E. J. Ballantine
Krivoi Zob.....Louis Alter
Tartar.....Alexis M. Polianov



The Yuletide has found Arthur Hopkins in an unusually merry mood. He took down Maxim Gorki's "Night Lodging" from its dusty, smelly shelf where it gained repose in the darkest days of the Romanoffs and presented it to the gaze of cheerful holiday throngs. And then to add to the mirth he invites the theatrical reporters to the Plymouth to witness the crowded condition of the theater at the play's performances.

Apart from Mr. Hopkins' unique sense of humor he continues to maintain the worthy tradition of presenting notable Continental dramas whatever their mood or message. "Night Lodging" has been a notable drama in Europe for years. Painted with characteristic Russian colors, the play discloses the depths of human nature.

Repulsive and yet fascinating its pictures after the manner of a panorama the dregs of humanity in all their filth and squalor and sordidness as they gather in a dank and dark cellar for the night. Thieves, grasping landlords, faithless wives, diseased nobles, drink-crazed husbands, various bitter representatives of the proletariat, dishonest policemen, beggars and prostitutes all assemble to gain a miserable repose after a miserable day of existence.

There is interminable talk. But there is interminable variety in the characters expressing it and the play takes on, as a result, uncanny interest. A splendid cast includes such players as William H. Thompson as a garrulous old uplifter, Edwin Nicander, who is a graphic picture of a drunken actor; Gilda Varesi as the sinister wife of the innkeeper, Alan Dinehart, acting well the part of a thief; Rosalind Ivan as a dying consumptive, and Pauline Lord.

THE MIRROR IS

Giving All the News, Every Week, Pages 10, 11, 20, 21, 32, 33
Illustrating Show Reviews and Bills, Pages 7, 19, 24, 26
Running Every Week An "Ahead and Back" Column, Page 10
Reporting Feature Pictures First Runs by Wire, Pages, 36, 40
Giving Complete Picture Programs With Music, Pages, 39, 40

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR PHONE 5464 CIRCLE 1639 B'WAY, N. Y. CAPITOL THEA. BLDG.

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**MADGE
KENNEDY**

*Now Appearing In Gold-
wyn Pictures and One of
Their Most Popular Stars*

HAVE YOU PICKED A TITLE FOR YOUR PLAY?



After the husband has arranged with the family doctor to hold himself subject to a hurry call, "he" and "she" spend delightful long hours discussing just what the new citizen shall be called. Those are the tense moments with all their joys, for each has quite set ideas upon the cognomen and the impression it will make upon the world. And then, behold the results! Think of the Thelma MacDougalls, the Percyval Armitages, the Montmorency Boggses, the Annie Laurie Schmidts, the Pinckney Swete-Peases you know. And don't forget that a governor of Texas named Hogg had his two daughters christened Ima and Ura.

When Author May Choose

Exactly the same process goes on when a new play has been accepted for production. If the author is well enough known he may be allowed to choose the name for his own child, but frequently the manager—playing the role of the wife's entire family—has his way and the poor offspring starts its career burdened by a name that is its handicap, impediment, and sometimes its shame all through its life. If the child be a girl there is always the probability that she will change her name. So too a badly titled play may be saved permanent injury by being saddled with a new appellation. But think of the scores of badly named plays of the successive seasons of theatrical history.

Trouble In Choosing

Families sometimes let out just how the youngster happened to get his Christian name of Jacob Abraham. So too there leak out from the producers' offices some stories of the trouble in choosing names. Once, we are told, a producing council was being held to decide upon the title for a play almost ready for public view. Everything suggested had been discarded. The meeting was a deadlock. Author, producer, leading man, office heads, all were at their wits' ends. One of them, jumping to his feet to express his despair at being involved in such footless proceedings expostulated, "Never again!" It struck them all at once. "That's the title!" they exclaimed, and so it was.

The Case of "The Jest"

When this season's greatest success, the Battle of the Brothers Barrymore, was first announced, no title was given. It must have taken a deal of thought before the final title was risked, for it is a risk to call a Renaissance romance by a twentieth century monosyllable. To the Italian the full title, "La Cena delle Beffe," the Banquet of Jest, is much more connotative than the short English name. From Dante down that idea of a "feast" has been a prominent one in Italian art and letters. One of Dante's own works is always translated as "The Banquet." Leonardo de Vinci's great painting of the Last Supper is known in Italian as La Cena. It was

BY C. S. MATE

You Need a Lively Imagination and a Wide Acquaintance with Noah Webster for the Painful Job of Naming the Goods in the Show Shops—Some Examples of Names During Recent Seasons

risky to call a version simply "The Jest," but the bold stroke won.

Relation of Title to Play

What should a title do for a play? First of all it should stimulate interest and induce action. These two elements are included in all the elementary treatise on advertising, and certainly the title is the first means of advertising a play. The title should make people want to see a play so much that they will buy tickets. How many titles do that?

When Arnold Bennett's novel, "Buried Alive"—a good title—was changed to a play why was it cursed with a bad title, "The Great Adventure?" The fault with this is not that it does not mean anything but that if it suggests anything that anything is incorrect. Why does every musical revue want to be denominated "follies?"

Changes Rapidly Made

Changes are made so rapidly in some plays that a theatergoer can hardly recognize them. "The White Feather" meant little to us Americans, although we had read of the irritating practice of presenting one to the man who should have been in uniform, but with the later explanatory phrase, "The Man Who Stayed at Home," the theme of the story was evident at once. There is apprehension in the office that the new Barney Bernard play will be misunderstood from its title because the other character has been dropped, so a warning has been issued to reassure the admirers of the cloak and suit partners concerning "The Honorable Abe Potash." Isn't "A Voice in the Dark" the former "Look, Listen?"

Renamed For England

Plays from here are usually rechristened for our English cousins. "Oh, Boy" over there is "Oh, Joy." "The Girl Behind the Gun," a poor appellation, is "Kissing Time," a much more suggestive name. The musicalized Pinero comedy, "The Magistrate," offered here as "Good Morning, Judge" is unrecognizable in London as "The Boy." Tolstoi's tragedies seem the most Protean of all serious plays, for Britishers will see what we know as "Redemption" as the exact opposite, "The Depths." "The Velvet Lady" will act like a chameleon, and when it succeeds "The Lilac Domino" at the Empire it will fit into the color scheme as "The Purple Lady."

Title Derived From Pun

Many a play coming from abroad must be renamed to be even intelligible to our audiences. "The Man in the Stalls" suggested a race horse owner or a hack driver. It became

"The Man Out Front"; again not too plain to the man on the street who seldom knows the theatrical use of ordinary terms. I wonder what the theatergoers expected of "The Twelve Pound Look?" Twins, obesity, emaciation? Similar to this misleading is the title of one of Stanley Houghton's cleverest farces, "Fancy Free," for it is a shock to discover from the program that Fancy is the wife in the quartette who wanders from her husband's side. The pun is too cheap for the supposed social level of the skit. "Hindle Wakes" leads one to believe that Hindle is a girl or woman who through some thrilling experience comes into a new life or has an inspiring vision. Again there is the jolt of maladjustment, for this strange expression is merely the name of the small village in which the scenes of the story are laid.

Galsworthy has fallen into the same trick in a play he describes as a comedy on the personal pronoun "I," for "Joy," which suggests ebullient hilarity turns out to be the name of the daughter of a woman with a slight past and a very present admirer. Even worse in its second impression as well as its first glance is "A Bit o' Love."

Barrie's Poor Titles

Barrie seems obsessed by poor titles. Perhaps his reputation for whimsicality drives him into oddities. "A Kiss for Cinderella" was awkward enough, but "Dear Brutus" is beyond defense. And then there is the case of Maugham's "Caesar's Wife." It seems to have taken its cue from Barrie's genuinely worthy comedy.

When one starts to pique curiosity there is danger of overshooting the mark and falling on the other side. Just what did the title of Mme. Kalich's play mean to convey? We were informed by the author that the semi-colon was indispensable for understanding. There is a great difference between "The Riddle Woman" and "The Riddle: Woman." Yet how many times was the punctuation mark used in printed accounts of the drama? The general application of the description to all womankind could have been made perfectly clear had the words been rearranged as Woman the Riddle with or without so small a mark as a comma.

Case of "Redemption"

A title must not give away the theme of a drama. That is unquestionably why Tolstoi's somber tragedy, which exists in print as "The Living Corpse" and "The Man Who Was Dead," had so meaningless a caption as "Redemption" for the stage. Certainly one can be made to admit that shooting himself was the

only thing Fedya could do, but no one will admit that such a necessary act redeemed either him, his wife, or her second husband. The word, however, is a good title. It suggests depths of degradation, struggle upwards, a final triumph, all of which if combined make the elements of good drama.

Misleading Titles

Another entirely successful play with a misleading title is "The Auctioneer." I can recall my astonishment when I first saw this and discovered that the leading character is an old clothes man and not an auctioneer at all, and that the only touch of an auction sale in the whole play is his personally conducted disposal of his own shop at the end of the first act. Later he is merely a peddler.

The Case of "The Canary"

Everybody wondered why "The Canary" was called after a bird. I was very attentive all through the first act so I got it. As we walked out I was able to inform a score of people who were expressing their mystification aloud. There were a thousand good names for a large diamond which might have been used, yet that poor one was selected.

Titles Run to Numbers

It would be easy to pick along list of bad titles from recent seasons. "Mother's Liberty Bond" was a plain play to silly sentiment and puerile patriotism. "Three for Diana" was—simply nothing. It reflected the run to numbers adopted by even worthy plays: "39 East," "Three Wise Fools," "A Dream of Three," "Three Faces East," "At 9.45," "The Five Million," and best of all as both title and play, "Tea for Three."

Alliterative Fad

The alliterative fad is always with us. Some social reformer should establish an association to wage war upon all purposeless perpetrators of titillating titles and fascinating phrases. The whole world suffers. London has had its "Bing Boys on Broadway," while we have lived among "Listen, Lester," "La Lucille," and "Somebody's Sweetheart."

"Nothin'" As Title

Another school produced the long line of "Oh, Oh" musical comedies. One of the largest aggregations of performers and most capacious of houses offered its "Everything," while, just by way of contrast a single finished actor has covered seasons in the exact opposite, and now, having done "Nothing but Lies" and "Nothing but the Truth," might just as certainly attract large audiences under the enigmatic, but good title, *Nothing*.

George Cohan knows the value of a good title. In "The Royal Vagabond" he makes a character say, "If you've got a good title I'll have a play written around it."

FIDELITY LEAGUE PREDICTS ACTORS' STRIKE WITHIN YEAR

Closed Shop Will Be the Issue, it Declares—Bulletin Condemns Want of Friendly Spirit

THERE will be another strike in the theater within a year over the closed shop issue is the prediction of George M. Cohan, according to a high official of the Actors' Fidelity League with whom a representative of THE MIRROR talked yesterday.

The Fidelity League, of which Mr. Cohan is president, incidentally hopes there will be a strike, which will be an abrogation of the five-year agreement between the Actors' Equity Association and the Producing Managers' Association which brought peace to the amusement world last summer after a six weeks' war. Such an effect will be the means in the Fidelity's opinion, of settling the question once and for all time over the unionization and non-unionization of actors.

The Fidelity League recently issued a bulletin from which the following excerpts are taken:

"Despite any and all insinuations to the contrary, the league was organized in good faith to perform disinterested service for those who follow the profession of acting. It is not the 'creature of managers.'

"It stands firmly for the uniform standard contract in use between actors and managers, and believes it should be maintained with strict adherence to its terms, but it is confident this can be done in a spirit of constructive co-operation.

"It holds that the services of the actor are peculiarly individual and unique, and that it is unwise to expect them to be governed under an incompatible affiliation.

"That the league does not oppose unions as such is shown in the fact that its president has been a member, in good standing, of the musicians' union for a number of years.

"Among the adherents to the

league are some who served their fellow actors with passionate devotion through the Equity Association from its earliest beginning. To them the Fidelity League embodies completely all the purposes and aims the Equity Association had when it was started, and they mean to uphold the spirit of those better days in every service they can render for the greatest good to the greatest number of those who pursue the actor's calling.

"Knowing the truth, they realized that the Equity leaders were unjustified in the precipitate action they took last August and that for these leaders the A. E. A. could have gained every concession harmoniously, followed with mutual good will. That was too rational, however, and not violent enough. The terrible course had been contemplated by several men for a long time and it just had to be taken, if for nothing else than the novelty of adventure. It was exhilarating to them doubtless to rush hither and thither in the market place, crying 'Right or Wrong We'll Win' or 'We're Going to Destroy Managers!' Indeed, it is a sorry state of things when reports come, as they do now almost daily, of the evil, mutinous spirit that is prevalent in companies, of the attempted intimidation of independent actors who are minding their own business; of destruction of trunks, and other acts of an incendiary nature.

"It is incredible that a majority of actors on the American stage should indorse the payment of a part of their funds through the syndicalist Foster to strikers whose representatives were at that moment defying law and order—in fact, flouting the United States Government. Yet the leaders to whom reference has been made boast of having done this very thing."

To Produce "Princess Virtue"

Louise Winter's short story, "Princess Virtue" has been dramatized by Lewis Allen Browne, and will be placed in rehearsal shortly after the new year by Gerald F. Bacon. B. C. Hilliam, composer of "Buddies" and Gitz Rice are now engaged in writing the music and lyrics in collaboration.

Frazee Has a New One

Harry H. Frazee, who has a box-office success with the new Clifton Crawford show, "My Lady Friends," has accepted a new play from Frank Mandel, one of the co-authors of the Crawford show, entitled "Trifling With Tomorrow." Frazee will give it a New York production.

Tyler Closed Two

The George Tyler office closed two of its shows when it brought in "Penrod" and "Made of Money." Plans may result in the "Penrod" show taking to the road again after the first of February.

Ted Lewis Going to Paris

Ted Lewis, of the Greenwich Village Follies, has closed a contract for the Folies Marigny, in Paris, to begin early in June.

Join "Shubert Gaieties"

Jack Norworth and Harry Watson, Jr. have joined the cast of the "Shubert Gaieties of 1919" at the Auditorium Theater, Baltimore. The first appearance of Mr. Norworth and Mr. Watson in greater New York will be at the Shubert Crescent Theater, Brooklyn, January 12.

Stage Children's Fund

The Stage Children's Fund, of which Lee Shubert is honorary president, and Mrs. Thorne, president, held its annual entertainment last Sunday night at the Comedy Theater. The entire performance was staged by Alice Turner, a graduate of the organization.

Woods Gets Resort House

A. H. Woods has taken over the Cort Theater, Atlantic City, and will rename it the Woods. Mr. Woods will also build theaters in New York, Chicago, Boston, Philadelphia and London.

Shuberts Have Abandoned Plan to Have Girl Treasurers.

Al Jolson Doing Record Business at Crescent Theater, Brooklyn. Ray Raymond, late of "Velvet Lady" Preparing Vaudeville Act. "Carnival" Being Withdrawn at 44th Street Theater This Week. Leon Errol Has Been Restaging Numbers In "As You Were."

"FORBIDDEN"

American Occupation of Coblenz Forms Theme

Romantic Play by Dorothy Donnelly. Produced by George Mooser at Manhattan Opera House, Dec. 20.
Brig. Gen. Slocum... William K. Harcourt
Capt. Tottenham Knowles... John Rutherford
Capt. William Bryant... John McKenna
1st Lieut. Lawrence... Richard Barbee
Pvt. Isaac Levy... Harry Shutan
Pvt. Darwin Bone... Harold Salter
Humboldt Feather... Joseph Dunn
Anton Roonje... David Proctor
Kurt Schwartz... John Burkell
Countess Hildegard... Martha Hedman
Countess Ermintrude... Claire Mesereau
Countess Wanda... Georgia Lucile Mooser
Carmen Flanagan... Hermine Shone
Katchen... Annette Westbay
Staged by Frank Reicher. Miss Hedman's gowns by Bendel.

"Forbidden," now current at the Manhattan Opera House, will hold your interest. It is theatrical and as such automatically falls into the class of plays designed solely for entertainment.

Martha Hedman's performance is one of the major contributions to the enjoyment of the play. Her stately surface coldness and her aristocratic bearing meet the ocular demands of the role of the German countess, and except for instances where we think a little more warmth would be convincing her acting left nothing to be desired. Excellent performances were given by Richard Barbee, William K. Harcourt and Annette Westbay. The others were adequate but too numerous to give individual mention. Hermine Shone was refreshing in her role of Carmen Flanagan, a "Y" entertainer.

Dorothy Donnelly, the author, has probably written No. 1, Series A, of Army of Occupation plays. "Forbidden" is set in the Schloss of the Countess Hildegard Schoenweg von der Verde in the occupied territory of Germany. The basis of the play is a love story between the Countess Hildegard and "Boots" Lawrence, first lieutenant of the occupiers. But one of the chief enjoyments was the sketches of the characters and life of the men.

TIDEN.

AHEAD & BACK

Walter Duggan, after a successful stay in London as the personal representative of Leon Errol, is now the personal press representative for the George M. Cohan attractions, with Cohan yet to announce his theatrical activities for the new year. Duggan has a nice, comfy little office on the fifth floor of the Cohan & Harris Theater building at 226 West 42nd Street. That Walter is to remain here will be the source of good news to his many friends and acquaintances.

Elbert Lee is the manager of the George White "Scandals of 1919" company.

Arthur Rosenbaum is assistant stage manager of the "Ziegfeld Follies."

James Keene, treasurer of the Park Square Theater, Boston, at one time was in the box office there of both the Colonial and the Park. He's been in the Boston theaters for about 30 years.

Fred Meek is back with "Lombardi Ltd" while E. J. Kelly is handling the advance.

With the ahead and back forces of "Civilian Clothes" are Charles H. Porter and Charles H. Mohr.

With the "No. 1" company of "The Bird of Paradise," Howard Smith is back and Frankie Gibbons ahead. With the "No. 2" show of the "Bird" George Gray is in advance while James Moore is back.

All Kinds of Splits

It is reported that a number of big road shows, anxious to whip into more presentable and seasoned shape for a Broadway booking, have been accepting all kinds of percentage splits in their out-of-town engagements. One company took a 25 per cent of the receipts while another thirty and a third forty. But such is the apparent anxiety to land any kind of road time.

ALL TRAVELING SHOWS KICK AT BEASTLY ROAD CONDITIONS

Some of the Biggest Forced to Close—One-Night Territory Overbooked

TRAVELING shows, no matter how big or small or what producing manager is back of them, are complaining bitterly of the terrible conditions they are hitting on the road at the present time. So bad have they become that many offices and managers are closing their companies without any further attempt to single out time that might offer any inducement for them to stay out.

Since the week before Christmas there has been a wholesale shutdown of road activity by troupes, with some well-known Broadway shows among those that are withdrawing. "There never was anything like it," is the terse way one manager puts it. Another declares that the one-night time is too congested, that each night in the week shows a traveling \$2 show booked in a town that ordinarily plays about three

shows a week, giving the incoming troupes a chance to make a little money. Now with six a week and sometimes seven there is no profit and the house managers make no bones about trying to sidetrack the legits for pictures or vaudeville.

Where house managers prefer pictures and do not have to pay it all out to union stagehands and musicians when a big show comes to town, there is also another angle that disheartens the traveling shows. The baggage hauls hand the old pocket-book a dent at every stand, with the average load costing from \$60 to \$75 a haul. One company, now in from the road, averaged \$600 a week on its baggage transportation alone. As the stagehands drew \$55 weekly and got sleepers while traveling the show was further hit before any thought came of the railroading proper and the salary list of the company.

At one stand a show took in over \$600. When the house and show split, the manager, after paying his stagehands and musicians, had to dig down in his jeans for the wherewithal to pay his house expenses.

BACKER TO ERECT "FINEST THEATER IN WORLD" ON AVENUE

Playhouse to Be Feature of Imposing Structure at Fifty-Seventh Street—Unusual Comfort to Be Provided

GEORGE BACKER, the building promoter, who formerly was identified with the amusement world through the Bacon-Backer Film Company, motion picture producers, is to erect a thirty-story structure on Fifth Avenue. He has leased the Heckscher property at the southwest corner of Fifth Avenue and Fifty-seventh Street, across from the palatial homes of Mrs. Cornelius Vanderbilt and Mrs. Collis P. Huntington and will erect a store, office and residential structure, designed after the Eiffel Tower in Paris.

The Fifty-seventh Street building will be the tallest on Fifth Avenue and that in the central section the most spacious on this street.

The site Mr. Backer has leased from August Heckscher for twenty-one years with renewals.

On the Fifty-seventh street corner Mr. Backer will erect a main building of ten stories, which will be carried up to thirty stories in a tower that will have a base area of 7,500 square feet.

There will be two entrances to the great structure. One will be on the south end of the Fifth Avenue frontage and the other at the west end of the Fifty-seventh street side of the building. Along this arcade will be a

number of swell shops.

At the junction of the two corridors will be the entrance to the first theatre ever erected on Fifth Avenue. It will cover the part on Fifty-sixth Street back of the Duveen galleries and will be a novel and most interesting structure. The arrangement provides for a seating capacity of only 800 persons, arranged on a main floor and two horse-shoe-shaped boxes above. Each box will be 6 x 12 and will be closed in. On the orchestra floor every seat will have two arm rests instead of one as in other theaters and the space of the seats and the aisles will give more than ordinary comfort to patrons. The stage will be directly opposite the entrance to the theatre. Above the theater will be a concert hall, tea room, and buffet for the use of theater patrons.

The theater will be the finest in the world, Mr. Backer said, and will cost him about \$1,000,000. It will cover a site of 10,000 square feet and will be built of limestone. Limestone will also be the material used in the construction of the facade of the thirty story building at the Fifty-seventh Street corner. The theater will be completed about the same time as the office building.

Selznick Play Produced

Last Thursday Lewis J. Selznick presented at the Globe Theater, Atlantic City, May Tulley's melodramatic farce "Bucking the Tiger," based on Ahmed Abdullah's novel of that title. The company includes Forrest Winant, Reginald Wallace, Fania Marinoff, Cyril Chadwick, William E. Meehan, Walter Kingsford, Benjamin Kauser, Ben Hendricks, Nat Sax and Theodore Westman, Jr. New York will see the play early in the new year.

London Strike Delayed

A strike of theater employees in greater London has been postponed until December 29 through the action of the Ministry of Labor.

Originally the unions planned to tie up the theaters before Christmas, but when they appealed to the actors' unions for support they were advised to delay action.

New Bill at French Theater

"Les Bleus de l'Amour," a three act comedy by Romain Coolus is the new bill at the Theater Parisien which began Monday evening. The play had a long and popular run in Paris, and several times has been promised in an English version.

Carpenter Closes Show

E. J. Carpenter has closed the tour of his new version of "The Captain and the Kids." Inability to obtain time worth while resulted in E. J. bringing his troupe back to Broadway.

Succeeds Lillian Lorraine

When "The Little Blue Devil" leaves New York early in the new year, Lillian Lorraine's role will be played by Vera Michelena.

STAR POPULAR

Emma Bunting Proves to Be Strong Favorite in the South

The South, especially that section of theatrical latitude that simply goes off its axis when its favorite lady of the stage comes to town, is hurrahing with delight over the turn of the booking cards that sent Emma Bunting its way in a play that has been a great and glorious success every foot of the thespian way. Miss Bunting is just as happy as the southland is over her tour down there and the way this popular little stage star has been drawing packed houses has resulted in word being flashed North that she is "Dixie's greatest drawing card."

Miss Bunting is playing "Scandal," the Cosmo Hamilton play, with Walter Hast sponsoring the tour and Jack Lait, the Chicago newspaper man and magazine writer, personally directing the southern visit. Miss Bunting knows every inch of the territory below the Mason and Dixon line, having played there in other years and establishing a popularity that has been greatly augmented by her recent triumphal tour of the southland.

Opens in Shanghai

An American dramatic company, headed by Warda Howard, well known in the East as a stage and film actress, will open next week at Shanghai, China, in a repertoire of American plays. "Up in Mabel's Room" is the first play to be produced, which will be followed by "The Woman in Room 13."

Roshanara Recital at Village

Roshanara will give a recital on Sunday evening, January 4th, at the Greenwich Village Theater. She will be assisted by her pupils and a special orchestral accompaniment, conducted by Oscar Lifshy.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING JANUARY 3

Theater	Play	What It Is	No. of Times
Astor	East is West	Peg Under the Willow Tree	451
Belasco	The Son-Daughter	Pell Street dramatized	55
Bijou	His Honor, Abe Potash	Famous figure in politics	99
Booth	Too Many Husbands	Witty British comedy	102
Broadhurst	Smilin' Through	To be reviewed	7
Casino	The Little Whopper	A little lie set to music	99
Central	The Little Blue Devil	The "Blue Mouse" set to music	75
Century	Aphrodite	Gorgeous pageant	42
Geo. M. Cohan	Elsie Janis and Her Gang	A bomb-proof revue	42
Cohan and Harris	Royal Vagabond	Cohanized musical comedy	347
Comedy	My Lady Friends	Sparkling farce	39
Cort	Abraham Lincoln	Inspired and inspiring	26
Criterion	One Night in Rome	Laurette Taylor as a palmer	41
Eltinge	The Girl in the Limousine	Bolder than ever	107
Empire	Declasse	Brilliant play and playing	107
48th Street	The Storm	Fiery of love and forests	111
44th	Carnival	Reviewed in this issue	14
Fulton	Linger Longer Letty	Miss Greenwood strikes quarter to six	54
Gaiety	Lightnin'	Triumph for Bacon	569
Garrick	Rise of Silas Lapham	Dramatization of novel	49
Globe	Apple Blossoms	Kreisler and Jacobs music	105
Greenwich Village	Curiosity	Sez, sez	22
Harris	Wedding Bells	Peals of laughter	63
Hippodrome	Happy Days	Panorama with a thrill	213
Hudson	Clarence	Typical Tarkington	126
Knickerbocker	Angel Face	Reviewed in this issue	18
Liberty	Caesar's Wife	Diplomacy and love in Cairo	120
Longacre	Adam and Eva	Well acted light comedy	124
Lyceum	The Gold Diggers	Chicken a la Hopwood	124
Lyric	The Rose of China	Romantic musical comedy	98
Manhattan	Forbidden	Reviewed in this issue	19
Maxine Elliott's	The Unknown Woman	Fireworks from the Yiddish	66
Miller's	The Famous Mrs. Fair	Reconstruction work at home	18
Morocco	Civilian Clothes	Comedy of the returned hero	133
New Amsterdam	Monsieur Beaucaire	Charming romantic oper	30
Nora Bayes	Greenwich Village Follies	Varied revue	202
Parisien	Repertory	French company	55
Playhouse	For the Defense	Author of "On Trial" sums up	21
Plymouth	The Jest	Triumph for all concerned	208
Princess	Nightie Night	Farce without a bed	138
Punch and Judy	Miss Millions	Familiar musical comedy	33
Republic	The Sign on the Door	Murder at 10 P. M.	21
Selwyn	Buddies	Quaint soldier comedy	83
Shubert	Magic Melody	Romantic operetta	65
Standard	The Whirlwind	Reviewed in this issue	16
39th Street	Scandal	Was a sensation in Chicago	135
Vanderbilt	Irene	Unusually good musical comedy	29
Winter Garden	Passing Show	Zippy Winter Garden revue	95

* This Mirror Feature is imitated by other Amusement papers.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

A well-known ex-councilman writes that he is convinced that the best way to eliminate contract troubles would be to have them all signed in triplicate; one copy to be kept at the office of the Association. A constant check could thus be kept on both managers and members, and it would be instantly known whether they were living up to their obligations both in giving and receiving. The basic agreement states that EQUITY members shall receive Equity contracts, but sometimes a weak brother is handed one of the "just as good" kind and is too nervous to make any protest. In the plan mentioned an adjustment would be very simple and entirely up to us. It would check, too, a tendency on the part of some managers to strike out a clause here and there, which might modify the minimum terms.

The idea of triplicate contracts is not entirely original; it has been tried before and found successful by the stage hands, who always deposit a copy of their contract at headquarters. One objection is the actor's old fear that his salary might become known. This fear, however, is groundless, as the contracts would be in charge of a clerk who alone would handle them and place them on file in a locked cabinet.

But here we are writing about the matter as if that were already a law, whereas it is simply a proposition with great potential possibilities.

At the fortnightly arbitration meetings conducted by committees of the P. M. A. and the A. E. A. it is recognized that much trouble is caused through notices not being given in writing. A verbal two weeks' notice has always been recognized, though the contract, itself, states that it should be in writing. If the letter of the contract were lived up to it would doubtless save much time and argument, therefore we hope that the P. M. A. will instruct its members to this effect.

In making engagements to go abroad be sure and specify that the transportation on steamship lines shall be first-class. This was an unwritten law for years, but we have recently heard a case in which it was not lived up to.

Talking of abroad reminds me that there is a heavy tax upon the salaries of actors in England and we believe also in Australia, therefore in making contracts for those countries this should be borne in mind.

Forty-eight new members last week—one life member and three reinstatements.

Yale Includes "Lincoln" in Course

John Drinkwater's "Abraham Lincoln" has been adopted as a part of the Yale University curriculum. It will be used first in the freshman English classes conducted by Prof. J. R. Crawford in the Sheffield Institute, where it is to be a required subject. Prof. William Lyon Phelps is also including it as a textbook in his lecture courses on English literature.



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BLANCHE BATES has returned to us in a modern play, in a modern role of war worker—mother. And though *Miss Bates* plays the mother of a grown up son and daughter, it is a decidedly youthful *Miss Bates* who greets us 'cross the footlights. Seldom has she looked more charming than when she first appeared in the natty outfit of a major in the woman's corps.

And then, leaving that trim suit aside, she donned the smartest of gray brocaded satin gowns. It was most becoming and gave *Miss Bates* the slender lines of youth. With it was worn a becoming gray hat. And then, in the last two acts, *Miss Bates* close a

Black Lace and Jet

gown that was very lovely. It had a slight train which added tremendously to the appearance of the dress. A beautiful black scarf embroidered in steel beads was later thrown over the shoulders, and so added the finishing touch to a charming costume. *Miss Bates'* gowns were by *Balcom*.

Though *Miss Bates* shone brightly as a beautifully gowned and extremely talented actress, it was a little newcomer who attracted the largest share of interest, for, since the debut of *Helen Hayes* in "Dear Brutus," there has not come across the theatrical horizon any other little actress who could hope to score so marked a success in the role of adolescent girlhood, as she until little 'Miss

Margalo Gillmore

delighted us as the beautiful little daughter of "the famous Mrs. Fair." *Miss Gillmore* is really a "find" and is a pleasure both to behold and listen to. Her role is a rather difficult one, inasmuch as it carries her from care-free, light hearted girlhood to the sophisticated and blase days of a seventeen-year-old flapper. And *Miss Gillmore*, who meets these requirements perfectly, is also perfectly gowned for her characterization by *Dowling-Griffith*. First we beloved her as a simple maiden, simply dressed in

Pink and White Check

taffeta frock. And next, in a girlishly made pale pink frock, trimmed simply with Alice blue ribbon at the waist, she made an enchanting picture. But then, with the transformation in the girl's character came the expected transformation in clothes. And it was in a very flapper-like little outfit of

Coral and Ermine

that she next appeared. The dress, in the heaviest of silks, was trimmed at the neck and wrists with plaited brown net and a smart little toque of ermine, and an ermine scarf completed the chic appearance.

Another very new and smart outfit was of dark Alice blue velvet, made into a suit, which was trimmed with opossum fur at the neck. A small close fitting hat of the blue velvet was worn with the suit.

Appearing in a minor role in the play was *Virginia Hammond* as a scheming man-hunter. So, of

course, *Miss Hammond* wore the newest and prettiest of frocks to help her in her life work. One in

Tan and Blue

made a very charming summer dress. The skirt had the apron effect so frequently used these days. Another costume which was decidedly becoming was of Alice blue chiffon, draped over pink satin. With this dress *Miss Hammond* wore a brown tulle hat, a brown parasol and brown shoes and thin silk stockings. These gowns, too, were by *Dowling-Griffith*. Another feminine member of this well dressed company was *Kathleen Comegys*, who wore a trim little frock of blue-gray, and a hat of the same color. In another scene she wore a becoming suit of tan, trimmed with brown fur. And now, journeying from Mr. Miller's play, we greet an old friend in the person of

Margot Kelly

who is in "Carnival." *Miss Kelly*, who possesses quantities of lovely titian hair, has gone in for bright colors this season, and in the first act of "Carnival," wears an orange dress from *Bonwit Teller & Company*. This is a very beautiful frock indeed, being trimmed with bow-knots that add charm to its vivid coloring. And then, desiring further unusual effects, *Miss Kelly* added a leopard's skin to her war robe to wear to the Carnival. Over this fur a

Cloth of Gold

mantle was worn, and, as a readyly he imagined, the cloth of leopard's skin and *Miss Kelly's* hair made a picture really quite startling at the Forty-fourth Street Theater. This outfit, and the gown of the third act, were made by *Bertha Holly*.

Nance O'Neil

is to appear soon in "The Passion Flower," by the noted Spanish dramatist Jacinto Benevento, which was first produced by the Campana Guerrero-Mendoza at the Teatro de la Princesa, Madrid, by the celebrated Spanish emotional actress Maria Guerrero. The play will be presented by *Miss O'Neil* and a company of well known actors at the Greenwich Village Theater on Tuesday evening, January 13. The original title of the play was "La Malquerida" and it is recognized as one of the most powerful dramas from the pen of this playwright, whose "Bonds of Interest" was produced recently in New York. It will give *Miss O'Neil* opportunity for that striking costuming of which she is a past master.

Her Own Name

Marguerite Zender, the young actress who has made a hit in the title role of "Angel Face" at the Knickerbocker Theater and for whom the theatergoers were asked to suggest an appropriate stage name, has decided that her own name is good enough for the purpose and will use it hereafter. *Miss Zender* does not look a day over seventeen and her dresses carry on the youthful spirit—simple and appealing.

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**STOCK PLAYS
IN MANY CITIES****BOSTON: COPLEY**—The Jewett Players will continue to give "Charley's Aunt" for this week which will positively be the last. Next week, "The Big Drum," by Arthur Pinero will be presented. **ARLINGTON**—The Boston English Opera Company will revive "Robin Hood" for two weeks at the Arlington. Gleeson.**CLEVELAND: PROSPECT**—The Joseph W. Payton Players gave an excellent presentation of "Paid in Full" at the PROSPECT Theater. Facing comparison with some of the leading stage celebrities who have participated in various productions of this well known drama, Mary Daniels and Selmer Jackson offered very creditable performances of the leading characters in the play. The other members of the company gave them excellent support, and the scenic equipment was elaborated to be in keeping with the whole production. Loeb.**FALL RIVER: BIJOU**—The Bijou Players under the management of Warren O'Hara opened their season 29, with "The House of Glass." Never before in the history of stock in this city has any company ever achieved such a success as was accorded this company on the opening night; with flowers and a fine production the opening was a brilliant success. Elmer Thompson, a most excellent actor, scored a great hit. Lloyd Sabin gave a fine performance and from the impression that he made, will become very popular. Anne Bronaugh made a big bid for popular favor. Gretchen Sherman, Helen Larrimore, Marjorie Dow, Russell Webster, Willard Foster and Grant Irwin made strong personal hits. A fine performance and production. The strongest Stock Company in 15 years. Well staged under the management of Russell Webster—very large attendance. "Fair and Warmer," Jan. 5-10.**HAVERHILL, MASS.: ACADEMY**—Kate Douglas Wiggins' "Mother Carey's Chickens," was the offering to crowded houses. The Academy Players are one of the best aggregation of artists that ever played Haverhill, and have grown in popularity constantly during the season. Isertell.**MONTREAL: ORPHEUM**—Orpheum players presented "Happiness" in good style. Edith Spencer gave an interesting performance while Hervey Hayes did excellent work. Margaret Knight was a charming Jenny, and Wm. Naughton did good work. The rest of the cast did their usual good work. Tremayne.**NEW BEDFORD, MASS.: NEW BEDFORD**—Week Dec. 29, Manager Warren O'Hara presented "Way Down East," with great success. Enid May Jackson gave an excellent performance. William Blake played well, John Gordon, Peggy Page, Herbert De Guerre and Jessie Brink were well cast. The famous play was staged in a manner that left nothing to be desired; pleased very large attendance. Gee.**PHILADELPHIA: ORPHEUM**—Week of Dec. 29, May Desmond and Frank Fielder presented the big nautical comedy drama, "The Girl from Out Yonder," to enthusiastic audiences. Miss Desmond's popularity increases with each new characterization. Her versatility is remarkable. Jan. 5, "Every Woman." Conn.**PITTSBURGH: PERSHING**—The Hazel McOwen Stock Company opened in "Daddy Long Legs" and drew favorable comment. The stock company is proving a great attraction to the Steel City. "Here Comes the Bride" will be the next offering. Latus.**ST. PAUL: SHUBERT**—Jean Webster's "Daddy Long Legs" is charming Shubert audiences. Inez Ragan was at her best, and Harry Hollingsworth was ideal as Jarvis Pendleton. Helen Keers makes Miss Pritchard very lovable, and all other parts are well taken by other members of the Shubert Company. Pfister.**SAN DIEGO: STRAND**—"The Rejuvenation of Aunt Mary" was charmingly presented by The Brissac Players week of Dec. 21. Miss Brissac was Aunt Mary, Fred Raymond the nephew, Brady Klein, Ferdinand Munier, and Milton Markwell were the three companions. Marjory Bennett was Betty Burnett, Eddie Lawrence and Nellie Blanchard were the servants of Aunt Mary, and Maxine Isabelle Flood was The Girl From Kalamazoo. The piece was well staged and acted. Chapman.**SAN FRANCISCO: The ALCAZAR** attracted this week with "The Little Teacher" starring Belle Bennett and W. P. Richardson. Next will be seen, "A Full House." Barnett.**SEATTLE: WILKES**—"Come Out of the Kitchen," the delightful comedy in which Ruth Chatterton scored such a success, was the offering of the Wilkes Players last week. Jane Morgan was seen in the role of Jane Ellen and handled the part very acceptably. Alexis Luce as the Man From the North, played with his usual ease and ability. The remaining members of the company were well cast. "Daddy Long Legs" follows. Mendell.**CLOTHES
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NEW YORK

WHERE SHOWS ARE HOW THEY DID

BOSTON—"Betty Be Good" continues to draw business to the Wilbur. "Good Morning, Judge" and "The Frivolities" close Saturday night, although both shows could remain indefinitely. "Tumble In" is in its second successful week at the PARK SQUARE. At the TREMONT, "Three Faces East" is mystifying crowds nightly and "The Unknown Purple" is a decided hit at the MAJESTIC. This week also marks the last of the successful run of "John Ferguson" at the HOLLIS. The COLO-NIAL has a big attraction this week with Julia Sanderson in "The Canary." But one week remains to see Alice Brady in "Forever After" which has proved a record breaker for the PLYMOUTH. On Tuesday afternoon, this week, Miss Brady will give one performance of "Anna Ascends," a new play by Harry Chapman Ford. This will be the first public performance of the play. Otis Skinner comes to the HOLLIS in "The Rise of Peter Barban," Jan. 5. Two weeks. **BOSTON OPERA HOUSE**—"Passing Show of 1919"—Jan. 5—Two weeks (return). **WILBUR**—"Too Many Husbands"—Jan. 5. Gleason.

CLEVELAND: OPERA HOUSE—"Listen Lester" came back to the Opera House to spend the holidays. This musical comedy opened its eyes to the world in Cleveland early last season. It was greatly improved. **SHUBERT-COLO-NIAL**—"Business Before Pleasure" was presented and although the play was not new to Cleveland, it was given hearty support by the community. Loeb.

LONDON, CAN: GRAND OPERA HOUSE—Percy Hutchinson and his English company in "The Luck of the Navy" was the attraction for Christmas Day and two following days 25-27, giving five performances to big attendance and scoring a decided success. Webbe.

NEW ORLEANS: TULANE—Week Dec. 21-28. Mr. George Arliss, the distinguished English actor, delighted the large attendance of theatre-goers, with "Jacques Duval." The French Grand Opera Company is giving us several pleasant evenings every week with its Repertoire. Poorly attended, however. Lambias.

PHILADELPHIA: FORREST—Last week of the "Rainbow Girl," Jan. 5. "The Night Boat," the latest Charles Dillingham show, by Anne Caldwell and Jerome Kern. **BROAD**—Last week of "Dear Brutus." The most delightful play of the season. William Gillette and a wonderful cast, playing to crowded houses. "Moonlight and Honeysuckle," Jan. 5. **GARRICK**—Last week of Frances Starr in "Tiger, Tiger." Slow moving but well acted. "Three Wise Fools," Jan. 5. **PHILADELPHIA**—Opens season with May Irwin in "On the Hiring Line." **LYRIC**—Sam Bernard and Irene Bordoni in "As You Were." Received good notice for excellent and gorgeous staging. Indel. **ADELPHI**—Florence Moore in "Breakfast in Bed." Big laughing success. Indel. **CHESTNUT ST.**—Last week of "Oh, My Dear." "Rose of China," Jan. 5. **SHUBERT**—Last week of Lew Fields in "Lonely Romeo." "Nothing But Love," Jan. 5. **METROPOLITAN O. H.**—Last week of "Passing Show of 1919." **WALNUT**—Last week of "Little Shepherd of Kingdom Come." "Let's Go," Jan. 5. Conn.

PITTSBURGH: ALVIN—"Monte Cristo, Jr." opened its second week at the Alvin after a record run during the holiday week. The week of Jan. 5, "Oh! My Dear," opens at the Alvin. "Friendly Enemies," with Louis Mann, had a big week at the PITTSBURGH and continues for another week. Jan. 5. "My Golden Girl" will open here. **NIXON**—Harry Brown reports a big day on Christmas, and in fact the entire holiday week. "Roly Boly Eyes," with Eddie Leonard, a great favorite in Pittsburgh, opened to a capacity house and is sold out for the week. "Dear Brutus," with William Gillette is here Jan. 5. **DUQUESNE**—"The Old Homestead" opened its second week here with a big house. Thurston is the attraction on Jan. 5. Latus.

SAN FRANCISCO—The COLUMBIA opened Tuesday, Dec. 23, with Walker Whiteside in "The Master of Ballantrae." The cast and play were excellent. It will run for two weeks. At the CURRAN, A. H. Woods has sent for a two weeks' stay. "Up in Mabel's Room." It is a very amusing play. The CASINO has Will King this week in "Same to You." The SAVOY has John Cort's latest musical comedy "Flo-Flo." The play was first booked for the Columbia but owing to a conflict of dates it was necessary to go to the Savoy. The play has plenty of life and lots of pretty girls. Barnett.

WILKES-BARRE: GRAND—Margaret Anglin played two performances to crowded houses in the "Woman in Bronze," and received a wonderful ovation. Fred Eric as the husband shared equal honors with Miss Anglin for his excellent work. A fine company of players supported. Jan. 1, "The Grass Widow," Jan. 2, Ruth Chatterton in "Moonlight and Honeysuckle." Briggs.

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MUSCATINE, IOWA

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AT THE BIG VAUDEVILLE HOUSES

HOLIDAY BILL AT THE RIVERSIDE Grock Is Headliner of New Year's Week

Music and dancing fill the air at the Riverside this, the Holiday Week, and at every performance the place is literally packed.

Many of the younger citizens are able to attend on account of the present school vacations, and find their visit to the Riverside amply repaid by the sight of *Grock*, concentrated upon the widely advertised French clown. To many of the audience, *Grock's* act seemed to drag but the kiddies seemed to like his grimaces, whether couth or uncouth. As an entertainer for children, he may be all the wily press-agent claims, when he speaks to a very unwary public.

Vie Quinn has a full stage and needs every inch of it for her series of three wild dances, interspersed with maudlin moans by her own band from Memphis. *Frank Farnum* dances with her at times, and *George Kreer* sings whenever he gets a chance. Altogether, it is a snappy act and moves along at the well known lightning pace.

Another dancing act with speed of movement all its own is that given by the *Mosconi Brothers*, their father, sister and two more brothers. Careful count proves there are but six of the family on the stage, but if they were billed as the "Twenty Mosconis" no one would be the wiser.

"Mind Your Own Business" is a sketch by *Hugh Herbert* in one act, that is one long succession of laughter, notwithstanding the fact that the same little play held the boards at the Riverside within three months. In the act are four people, *Samuel Rose*, *Anita Pam*, *Harry H. McCullum* and *Joseph Hogan*.

Ben Bernie pleases a large part of the audience in a most peculiar way. They find untold pleasure in foretelling his next joke, and the majority guess correctly, for *Bernie* has used the identical material for some time, and reiterated it at each visit. *Mr. Bernie* needs something new to say, for he already has a charming ability whether talking or fiddling. *Swift* and *Kelly* give a neat little line of patter, and finish with a pretty song or two. *Yates* and *Reed* present their familiar turn of "Double Crossing," but get their hearty reception on account of their wonderful and harmonious voices.

Le Poilu opens with a musical novelty. *Hanlon* and *Clifton* bill their closing act as "The Unexpected," and are well worthy of it.

RANDALL.

IRENE FRANKLIN TOPS COLONIAL BILL Peculiar Audience Lets Artistic Work Go by the Board

One of those audiences that seem utterly unappreciative of anything artistic and at the same time permitted itself to get knocked off its seat by, figuratively speaking, the old bladder slapstick and hokum, sat in on a widely varied bill at the

(Continued in last column)

Grock Proves Disappointing at Two Theaters—Errol Again Hit of Palace Bill—Irene Franklin Heads Program at Colonial—Vie Quinn Pleases at the Riverside

ERROL SCORES LAUGHING HIT American Comedian Easily Tops Current Palace Bill

Leon Errol is unmistakably the laughing hit of this week's bill at the Palace theater. It's his second week at the big corner playhouse and notwithstanding that an overrated and overpaid musical clown, *Grock*, reviewed under New Acts, was given a lot of billing and newspaper heralding last week, *Errol* put on his comedy skates and cut laughing circles around the foreign entertainer. It was just as well, as that holiday crowd Monday afternoon showed real appreciation of such surefire fun-making as dished up by the clever *Errol*.

The audience roared so long and loud at the ludicrous maneuvers of *Errol* as the "drunk" that some of the "lines" were lost in the shuffle. *Errol* was in good spirits and with *Alf James* working 100 per cent. the result was never in doubt.

Mijares and Company, with the daring worker at his best, opened the show and gave it a good flying start. *Lou and Jean Archer* did well in the second position, their rough dancing types at the close bringing their score up noticeably.

The Spanish Revue, playing its second week, held close attention. It's a colorful, pretentious layout, with a variation of music and dances a la Spanish that was well received. The principals, especially the dancers, showed a lot of pep and dash that enabled the act to make a bully impression.

George MacFarlane was a bright, happy hit. In good voice, this clever singer actually held up the show for a time until he was forced to come back and make a timely little New Year's speech. *MacFarlane* should eschew some of the topical stuff and use several numbers more exclusive and more in keeping with that splendid voice of his.

After *Errol* had rocked the house came intermission. A mighty pretty act, nicely staged and with an exclusive musical score written by *William B. Friedlander* and with melodies that jingle in the memory afterward, was offered by *Sheila Terry*. This little artist has improved since her triumphal western tour and she is now a thorough little showwoman. On looks, ability and class she is the goods, and under *Mr. Friedlander's* personal direction has developed into a genuinely artistic vaudeville star. She's capably supported by *Harry Peterson* and *Garrison Jones*. After *Grock* appeared *Joseph Browning*, who landed another substantial laughing hit following what appeared before, while *Page, Hack and Mack* held everybody in and flashed some acrobatics and "risky" tricks that amply repaid the audience for sticking around for the finish. A good holiday bill.

MARK.



(Continued from first column)

Colonial on Tuesday afternoon. And more applause at the end of the turns was given the hokum acts.

Irene Franklin headed the nine act program. Her true artistry and finesse were more chilly received than there was any use for. *Miss Franklin* herself felt it and in a well directed remark stated that if she knew it was going to be so cold in the theater she would have put in a back in her décolleté gown. A condition like this should not obtain and is hardly deserved.

Another artistic and finished piece of work that did not get as much of a hand as, for instance a two man team who fell and clouted each other all over the stage was that of *George Rosener*. The audience liked *Rosener* all right but the volume was weaker than a typical vaudeville audience would have given it. *Rosener's* "Anthology of an Old Actor" is a collection of fine acting in various characterizations, interspersed with snappy comedy.

The good looking women in expensive and abbreviated gowns in "Ye Song Shop" an *Irwin Rosen* production, pleased the house, but in this case the condition is incomparable as these same attractive misses would please any audience, discriminating or not. The act is an old idea dressed up in a new way by *Pat Rooney* who gets program credit for conceiving it. The music and lyrics are by *Cliff Hess* and *Joseph Santly*. *Claude* and *Fannie Usher* in their comedy drama playlet "The Bide-A-Wee Home" is hardly the act for next to closing position. Considering the disadvantage of playing their appealing little piece in that spot they did unusually well.

In an especially fine voice and using perfect diction, in which not a word escaped us in the last row, *Grace Wilson*, programmed as "an American made prima donna" offered a carefully selected program of songs. *Leon Gautier's* "Bricklayers," those clever dogs opened the bill. The *Otto Brothers* followed with their burlesque of a small time vaudeville bill. *George Lane* and *Tom Moran*, a "nut" comedian and a sturdy assistant pleased the crowd immensely. Their dancing at the end of the turn was a neat piece of work. The *Ara Sisters*, well known acrobatic dancers, closed the show.

TIDEN.

FOUR FEATURES AT THE ROYAL Good Holiday Bill Pleases Immense Crowd

An interesting bill, made up of varied vaudeville and many of the acts being quite substantial features, pleased a jammed house on Monday afternoon at the Royal. The turns that stood out most prominently were *Roscoe Ails* and his Jazz Band, *Victor Moore* and company, *Alice Lloyd* and *Mehlinger and Meyer*.

A children's society has stepped in and caused somewhat of a change in *Ails' "Conglomeration of Melody"*

(Continued on page 24)

NEW YEAR LIKELY TO SEE MUSIC MEN UNDER ONE HEAD

Indications Point to Leading Music Publishers Forming Central Business Organization

THE leading music publishers of the United States under one organization head is the ticket that in all likelihood will be written during the new year of 1920. If it hadn't been for the big war the chances are a 100 to 1 that the leaders of topical song distribution would have been doing business under one head by this time, but the world was too upset with the big conflict on and the men sponsoring the organization movement called all bets off until the time was more opportune.

The main reason for effecting such a music publishers' organization would be "Eliminate the waste." As the way things stand the publishers are running independently of each other with each spending a lot of money to corral hits and occupy the bulls-eye of attention with "leaders" at the same time. The result is that right today the music publishers are not making the big money they should and that there is such an enormous waste to eat up what profits are in the offing. The older heads of the music game realize that the publishers must have a central organized body that will regulate the music industry and make it possible for the men making the music business one of the most important parts of the business world today, but that owing to lack of organization the results are not what they should be.

It would require reams to describe the untold advantages that the music publishers would obtain under one big organization and that the saving of time and money alone would justify such procedure. As one prominent music man put it "We are our own worst enemy and that the lack

of a concerted, organized effort on the part of all to alleviate the present 'cut and slash' methods of exploitation and distribution." The music men have an organization but it's a protective proposition that does not regulate the individual system nor map any business schedule that gives each the benefit that such a thriving industry deserves.

There are reasons to be advanced against such an organization, but the majority of publishers are firmly convinced that the best plan is to effect such an organization.

Just what may be done with the proposed organization is to be developed later, but several of the veteran music men are taking a marked interest that may bring about the federated body quickly.

Once such publishing firms as Leo Feist, Charles K. Harris, Broadway Music Company, Shapiro-Bernstein, Witmark, Stern, Waterson-Berlin-Snyder, Irving Berlin, Inc., McCarthy & Fischer, A. J. Stasny Music Co., Kendis, Brockman Co., Pace & Handy, Jos. Morris Co., Jack Mills, Gilbert & Friedland, Maurice Richmond, Daniels & Wilson, F. B. Haviland, Will Rossiter, J. H. Remick & Co., Harry Von Tilzer, Al Piantadosi, Vandersloot, Buck & Lowney, M. D. Swisher and Chappell evince an interest in the proposed organization or even the majority of them get in line the general organization would become effective.

As one big music man declared "The music publishers waste enough time and money to take some steps to put an immediate stop to it and the only way is to form a central organization."

With Pat Rooney Act

Maud Drury has joined the Pat Rooney-Marion Bent act, "Rings Of Smoke," replacing Zella Rambeau. Miss Drury is handling the Irish role in the first scene, also singing a number. Miss Drury was formerly a star principal in revue work. Since joining the Rooney-Bent turn she has received some excellent notices for her work.

Gallagher's New One

Desmond Gallagher, who has been out west with the Evelyn May Company, playing "Live Wires" in vaudeville, has accepted a new act from the pen of Rex Hunter, which is a satire on the present coal shortage. Gallagher is convinced that Hunter is a "find" and predicts a great future for him as a writer.

Now Working "Single"

Until further notice, Irene Franklin is to work in vaudeville as a "single." Not many weeks ago her husband, Burt Green became quite ill and was forced to quit all stage work and go to his home in Mount Vernon to recuperate.

Writes Vaudeville Play

Samuel Shipman has written a one-act play to be used by Franklyn Ardell as a vaudeville vehicle. Mr. Ardell was in the cast of Mr. Shipman's play, "First Is Last."

They Call It "Little Palace"

The agents of the Palace Theater building, who are vacating their former suites in the Palace office section proper and moving next door to the rooms occupied by Witmark, have dubbed the annex the "Little Palace." The new offices of Gene Hughes and E. C. Manwaring that will be on the front of the third floor of the Little Palace, will be ready within the next few weeks.

Regular Dance Postponed

Owing to the New Year's festivities and activities the regular formal night dance scheduled for January 6 at the N. V. A. club has been postponed until the first Tuesday in February. A notice to that effect has been posted on the club bulletin.

Changes Broadway Date

Ella Shields, the English comedienne, who was to have made her debut of the season at the Riverside this week, had her date at that house set forward, with Miss Shields being booked at the Orpheum, Brooklyn, instead.

Grock is Held over Another Week at Palace by Keith Bookers. Cleveland Bronner Offers New \$15,000 Act at the Palace next week. Indications Point to Vaudeville Breaking All Records this Week. Jack Wilson and Kitty Gordon Rehearsing New Musical Show. Harry Puck Deserts Vaudeville to Engage in New Picture Deal.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Camp Fire	George MacFarlane
Into the Heart of a Rose	Mabel Burke
Buddha	Grace Nelson
Won't You Bless Everybody	Sophie Tucker

New House in Hamilton

The site on which the new Pantages playhouse will be erected in Hamilton, Can., has been announced. The old Revere House, opposite the terminal station, on King street, will be the main entrance.

Lamb, the theatrical architect, has been at work on plans for the Hamilton house for some months. The theater will be completed by Jan. 1, 1921. The Strouds, owners of the Savoy, are heavily interested in the venture. A company, capitalized at a million dollars, will control the Pantages house. The new playhouse will have a seating capacity of 3,000.

Entertainment Units in Siberia

Four entertainment units have arrived in Siberia and are putting on about 30 shows weekly for men in the A. E. F. under Y. M. C. A. auspices. They include the Couch Brothers, "Hap" and "Jake," a musical act; the Misses Roberts and Ewing, singers; "The Riviera Trio," William H. Hoople, Raymond N. Peterson, and E. B. Everts and Lorraine, a French banjoist and bell ringer with a soloist and accompanist.

Sues Marcus Loew

Maurice Rosenberg, a broker of Washington, D. C., in a Supreme Court action last week, named Marcus Loew as the defendant. Rosenberg charges that he obtained a lease from Loew on the Capitol Theater in Washington and that the defendant subsequently refused to pay for services rendered.

Books Six Weeks West

That the proposed show appearance of Anna Wheaton has been indefinitely postponed is evident from the six weeks' bookings by M. S. Benthall for Miss Wheaton and Harry Carrol in the west as a vaudeville act.

MAY ADOPT THREE PER DAY POLICY Orpheum Circuit Has Plan Under Consideration that Would Change Booking System

THE three shows per day policy may be adopted by the new Orpheum Circuit. This issue which is a big one is now under consideration and the decision will be awaited with interest.

If it is decided to give three shows a day on the Orpheum, it is possible that the B. F. Keith Booking Offices may affiliate with the Pantages Circuit and that organization may become the big time chain in the West. The Orpheum theaters are not as big as the Pantages houses which will seat over 2,000 people on the average, while the largest Orpheum theater

LUESCHER STAYS

Harry Singer Gets Big Position With Beck

Mark Luescher is not joining the newly organized Orpheum Circuit staff as assistant to Martin Beck. He is remaining as manager of the New York Hippodrome per his contract, although it is reported Mark got a nice Christmas gift in the way of a raise when word was passed Martin Beck wanted Mark with him. Maybe after the Hippodrome closes its season Luescher may join the Orpheum offices, but for the present he remains in active management of the Hippodrome. It is understood that Harry Singer, who has been out in Chicago managing the Palace, will come to New York and assume the assistant general management of the Orpheum Circuit. He will be associated with his brother, Mort H. Singer, who is at the head of the reorganized western circuit.

May Reach Vaudeville

The S. Jay Kaufman sketch, "High Low Brow," which was one of the original features of the Friars' Frolic Sunday night and the previous Sunday night, may become a vaudeville reality, according to plans to produce it for the "big time." David Belasco staged it for the Frolic. In the special cast were Frances Larrimore, Frank Bacon, Cyril Keightley, Harry Mestayer, Henri de Vries, Thomas E. Shea, Horace Braham, Harold Vosburgh and Lionel Pope.

Raises Managers' Salary

Every manager on the B. F. Keith vaudeville list received a substantial increase in salary with the result that the managers were more than imbued with the Christmas spirit. All of the Keith managers have worked unusually hard and the salary tilt was just the encouragement needed to insure renewed managerial efforts next year.

Briants Out of Bill

There was a change at the eleventh hour in the Royal bill Monday. The Briants were unable to open with the Juggling Nelsons being substituted.

CAPITOL SEEKS BIG BROWNE ACT

**Famous Impersonator and
Bathing Girls May Play
"Run" There**

Bothwell Browne and the Browne Bathing Beauties as well as the Browne Sisters, in fact the complete Bothwell Browne offering that has been headlining the B. F. Keith theaters may shortly go to the Capitol Theater for an anticipated "run". Arrangements are now under way for the Browne act to become one of the features of the Broadway and 51st Street amusement house.

The Browne act has proved such a big success with the vaudeville powers that the Capitol negotiations came as a result of the popularity and b. o. value of the "20th Century Revue."

Of late Bothwell Browne has been in big demand, with his name as a producer carrying big weight. His name has been attached to musical successes both here and abroad. He has been working on several musical scores, the first calling for a chorus of more than 60 girls. Browne is considered one of the best "pickers" in the show business and it looks as though Browne will turn some trick when Okch's a bunch of comely and shapely mermaids at the Capitol.

Harry Tucker at Delmonico's

Harry Tucker, after a brief absence, where he filled an engagement at one of the popular resorts, has been engaged to supervise the "harmony" in Delmonico's new "Moorish Room." Lew Quinn is host and has planned a set of novel exhibition dances with Miss Virginia Lee, his partner. Tucker has personally conducted for the Castles, Dolly Sisters, Elsie Janis and many others of note. He is featuring *Note I Know*, *Goodnight, Pearlie*, *Hawaiian Bluebird*, *Bubbling Over*, *You Didn't Want Me When You Had Me* and *Kentucky Dream*, released by Jos. W. Stern & Co.

A Christmas Joke

Imagine the surprise of Carroll Pearce, of the Keith publicity exchange, when he found a picture of a vaudeville monk in a little frame on his desk that formerly held the picture of a little relative with a written expression across the bottom: "Merry Christmas, etc." Just who did it nobody seemed to know yet. Pearce had a hunch that Walter J. Kingsley was at the bottom of it.

The Wire Was Paid

Jack Dempsey, of the Keith staff of bookers, got a wire from Tim O'Donnell wishing him or everybody a merry Christmas and a happy New Year. Some one took the wire and placed it in sight of the agents who gather at the glass rail to "sell" a million acts to the local bookers and wrote on with lead pencil: "Please note this is paid."

Caddock's "Come Back"

Earl Caddock, well known in vaudeville circles, who is the heavy-weight wrestling champion, who has not done any championship work since he went into the army on Dec. 28, did a "come back" in Chicago by defeating Sam Clapham, British champion, in straight falls.

THE NEW ACTS

Grock

**Musical Clown—22 Mins.; Three
(Interior)—Palace**

Grock, the musical clown, is at the Palace this week. He's also at the Riverside. For the double engagement he is reported receiving \$3,000. *Grock* must be more than a clown to receive that much money from American theaters; he's a business man beyond all doubt, and when he goes back to the other side with the biggest part of his earnings here he will no doubt laugh longer and harder than any one did at the Palace Monday afternoon. *Grock* is funny, but he is not the "funniest clown in the world." In fact, he's a much overrated entertainer, but by being new and having prestige that clowns do not get here overnight, no matter how hard they try or how they are billed by the biggest circuses in the world, *Grock* bravely and gamely faces a test that benefits him more financially than anything else.

Grock is a hard worker, but some of his "bits," gestures and tricks in trade are moth-eaten and ancient when one starts comparison with other entertainers. There are sections of his turn that stood the acid test, but others will make some of our poorly paid burlesque comedians groan inwardly every time they think of that \$3,000 kitty. *Grock* owes much to *Walter J. Kingsley* and we hope when the boat carries *Mr. Grock*, *Mr. Reece* (*Grock's* manager) and the well stocked money chest back to the Bank of England, that *Walter* is handsomely remembered.

Nan Halperin Out

Nan Halperin, the feminine star of the new G. M. Anderson revue, "The Frivolities of 1919," which has been playing for several weeks at the Boston Opera House, Boston, getting ready for a New York entry, is withdrawing from the show next Saturday night at the advice of physicians. Miss Halperin is returning to New York to submit to an operation that will likely keep her off the stage for a month at least. Miss Halperin has not been well since having a severe attack of influenza last winter and the long rehearsals with the Anderson show have been too much for her present condition.

Ford Sisters' Own Show

The Ford Sisters, Dora and Mabel, now headlining Orpheum bills in the West, are scheduled to head their own show on Broadway next season, with Ben Welch already under tentative contract to appear with them as principal comedian. The sisters were in San Francisco Christmas week, where the girls were buried with flowers on their opening on the Sunday before Christmas.

In Fear of "Wood Alcohol"

Vaudevillians who have been "on to the ropes" in getting liquor in the Times Square section, passed up their chances of beating Prohibition this week, when the newspapers recounted the stories of numerous deaths from drinking supposed whiskey. Several vaudevillians during the week-end had an experience with small quantities of wood alcohol they won't forget in a hurry.

Grock is a busy individual, with loose-fitting, baggy clothes, a bald wig of grotesque cut and a pair of shoes of tugboat size, who mugs and clowns one minute and plays musical instruments the next. First a tiny fiddle—probably the smallest violin in captivity—is used. Then comes a piano with "bits" employed here and there to help along his style. The closing period is devoted to the concertina. *Grock* apparently follows a routine that he has followed for years, doing some of it mechanically and making sure there is no deviation from the line of stage work. At times he is painfully and provokingly slow in working up his "bits." The first quick laughing intake Monday afternoon came from his slide down the piano board-cover that he had removed and had tilted against the side of the instrument. Another instantaneous response was with the facial contortion of the mouth and jaw. Not since the days of *Billy Kersands* (colored), who used to place a glass tumbler inside his mouth have we seen such an elastic-hinged jaw. *Grock* has some funny "bits," but he is not the greatest, nor the funniest, nor the cleverest clown in the world by a long shot. At \$3,000 per he may become the richest, but shades of George Adams, we wonder what the chalk-faced circus comics must think who work all summer for less than one hundred simoleons. P. T. Barnum was right. MARK.

(Continued on page 26)

Expect Baggage Change

When the former owners of the railroads throughout the United States resume possession of the roads the theatrical interests anticipate some changes from the present form now in vogue. A lot of privileges formerly enjoyed by show troupes and traveling vaudevillians are expected to come back when the Government turns over the roads to their respective owners. The biggest benefit is expected in the baggage department.

Irving Helping Out

On February 6 in the Pennsylvania Hotel the "23 Club" comprising the male members of the J. P. Morgan banking interests will stage a big show—a miniature musical comedy entitled "In the Land of Make Believe"—and *Walter Irving*, the playwright and composer, has written some special numbers for the show. He also has cooperated with *Edwin Melvin*, the chairman on entertainment, in writing the comedy that will have the bankers enacting the roles of stagers. Jack Blue and Bobby Connelly are staging the dances and numbers. It will be a big night for the Morgan bankers with a regular show a part of the entertainment.

Arthur Klein to Produce

Arthur Klein has entered the list of regular producers, and is shortly to launch his first production. Heretofore Mr. Klein has devoted himself to a vaudeville agency. He has acquired for his initial offering a farce by *Wilson Collison*, entitled "Every Little Thing." *John Westley* has been engaged for the leading role.

N. V. A. DOINGS

Artists' Club Has Gala Celebration Both Christmas and New Year's

On Christmas Night the proverbial tree, holly and mistletoe decorated our Club House. A dinner given by the club to a thousand members expressed the spirit of the organization. Gladness, Good Cheer and Bettered Conditions makes us look forward to a prosperous year.

The holidays are full of cheer and comfort and gala doings at the N. V. A. Not only did the executives of the big club make it mighty sweet and pleasant for the members and their guests with a big feed Christmas Day, and threw in a big entertainment to boot, but New Year's Eve was a rip-roaring event.

At the Sunday night dinner the impromptu entertainment was a glorious success with the following artists taking part: Segal and Irwin, Dotson, Joe Howard, Corcoran and Mack, Marguerite Ford, Bruce Weiman, Althoff Sisters, Armstrong and Joyce and Tozart. Both Joe Howard and Bruce Weiman drew the lion's share of applause, with Howard making a speech that was a corker. Joe put in a great plug for the N. V. A. spirit and its way of doing things.

New Year's Eve the dining room was ablaze with gayety, festivity and festive decorations. More than 62 tables in all, with 56 tables on the ball room floor, including three boxes on the balcony, gave the club interior a gala aspect. At 11:30 the fun-making and dinner started, with an eleven-course feast spread at \$5.00 a plate. Some of the tables had as high as 20 persons with some of the celebrants bringing in liquids to satisfy the inner man. More than 1,500 were at the event which watched the Old Year die and the New Year come in amid much joy making. *Edwards Davis*, president of the N. V. A., acted as master of ceremonies. Messrs. *Henry Chesterfield* and *John Liddy*, of the house executive staff, were on hand to help make the occasion a success in every way.

New House in Amsterdam

Samuel Wood opened a new vaudeville theater in Amsterdam on Christmas Day, which is known as the "Strand". The decorating was done by the *William Eckart Studios* of New York City, who are also the decorators of the Rialto and Rivoli Theaters. The lighting fixtures were made by the same firm that furnished the fixtures for the Capitol Theater. The Strand will play four acts of vaudeville in addition to feature picture plays.

Loew's Gets Charter

Loew's Incorporated, of Dover, Delaware, was granted a charter by the Secretary of State, Dec. 26, to engage in all branches of the motion picture business in New York State. The corporation has a capital of 4,000,000 shares of stock which are without nominal or par value. The principal stockholders are *James M. Satterfield* and *Harry McDaniel, Jr.*, of Dover, and *Paul S. Smith* of New York City.

I N T H E S O N G S H O P



Lee David, composer of *Wild Honey, Romance and Tents of Arabs*, has returned from his honeymoon in the South. Lee said that

since he heard the wedding bells ring out for him that he has thought of a number of good melodies, which he expects to whip into shape in the near future.

Fred Fisher Is Ready to Fight any one who tries to infringe on his new hit, *Dardanella*.

"I'm just about tired of having others imitate my ideas," Fred said, "and the fellow that tries it with *Dardanella* is going to have his hands full. And I'll get quick action, too. When I get through with the guy who thinks he's going to put something over on me, he won't feel like running a marathon."

"What makes you think that some one is trying to infringe?" Fisher was asked.

"I don't think it, I know it," he answered. "One publisher on Broadway sent his man to me to buy the song. I was offered forty thousand dollars, then seventy-five. And when I refused to sell the publisher tried to get a certain writer to build up a melody around *Dardanella*. Let him build. But I'll tear it down. You know this isn't the first time that this guy has pulled this kind of a stunt, and it's about time that some one nailed him. And believe me, I'm going to nail him, and nail him right, if I never do anything else in my life."

W. C. Handy and his Memphis Blues Band are touring through Kentucky. *Handy* and his band are very popular in all the southern cities.

Sol. P. Levy, composer of *That Naughty Waltz*, is under contract to The Belwin, Inc. Several years ago *Levy* ran the Dolly Dimple series in the New York Herald.

The Burr Music Corporation will start a big advertising campaign shortly after the first of the year. In all about \$25,000 will be expended to increase the demand for the Burr numbers. *W. T. Kirkeby*, the general manager, has mapped out the campaign and will take care of all details. Burr has an excellent high priced catalog, including *Burman Moon, My Sugar-Coated Chocolate Boy, There's a Song in Your Eyes* and *Gypsy Moonbeams*, and shouldn't experience much difficulty in creating a big demand for his numbers. *Ray Perkins*, professional manager, with the assistance of two others, will look after the performers.

Irving Berlin has a new song called *Mandy*, which is beginning to show up well.

Fred Fisher says that song writers have made a mistake in not writing songs about father. "We've had songs about father," he said, "but the songs always ridiculed him or pictured him as being a first class rum hound."

Fisher believes that a good Daddy song will sell—not a kid daddy number—and to show that he has the courage of his convictions he has written one called *Daddy, You've Been a Mother to Me*. Fred wrote

By E. M. WICKES.

Fred Fisher Ready to Fight—Burr Music Corporation to Start Big Advertising Campaign—The Belwin Is Making Hits Through Orchestras—Kendis and Brockman Land Another Song

the words and music. Fred thinks it's a gem and should sweep the country. Here's the chorus:

To Dad
By Fred Fisher

Everybody praises dear old mother,
But not a word for dear old dad,
And if they ever sing about him
It's never good, but something bad.

CHORUS

Daddy, dear old daddy,
You've been more than a daddy to me.
You might have gone with the boys every night.
You gave them up, just to bring me up right;
Daddy, dear old daddy,
Way up above she can see.
You were more than a dad,
Your the best friend I had;
Daddy, you've been a mother to me.

Not a word of praise is spoken,
Only something to condemn,
It's "Everybody works but father"
Or the old man's drunk again.

Why is it that he's so neglected,
He surely plays a noble part,
The way the people joke about him
You'd think he didn't have a heart.

"Oh what a pal was Mary,"
But never what a pal was dad,
And yet if you would think it over
A better pal you've never had.

He slaves and slaves and saves and saves,
Denies himself a single dime,
To put a little bit aside
To buy your presents Christmas time.

John has a brand new suit of clothes
And Mary wears a diamond ring,
Why, poor old daddy, bought them all
Yet never bought himself a thing.

There's just a little bit left for father,

And that little bit isn't much,
When the kids go out, he comes in,
The way they treat him is a sin.

First Fido has to get his portion,
And then there's something for the cat.
There's just a little bit left for father,
And he's got to say thanks for that.

Maurice Ritter, manager of the Chicago branch of *Irving Berlin, Inc.*, has been spending the holidays in New York. He will return to Chicago shortly after New Year's Day.

Up to the present time about fifteen castle songs have been released. It is safe to say that not more than a few will make money. There is such a thing as overworking an idea. *I'm Forever Chasing Rainbows* was the only one of the many rainbow numbers that ever went over.

The Belwin Company

is making hits through the orchestra leaders. *That Naughty Waltz*, by *Sol. P. Levy*, was the first one made by orchestras. When the firm released the number some time ago the wisecracks told *M. Winkler*, the head of the firm, that he could never make it go without getting hundreds of acts to sing it. But *M. Winkler* didn't take much stock in the predictions of the musical oracles and continued his drive on the orchestras. The result was that *Fred Forster*, the Chicago publisher, was mighty glad to pay a fat sum and a royalty to get the number. *Winkler* is now applying the same methods in his efforts to popularize *Why and Madriola*. *Forster* expects to make another *Missouri Waltz* of *That Naughty Waltz*.

During the past eighteen months *The Belwin* has published approximately one hundred and fifty compositions. In addition to publishing, the Belwin handles the orchestration of all publishers who get behind their numbers.

The Belwin handles more outside dance orchestration than any other firm of its kind in the country and is a big help to the publishers in helping to popularize the numbers with orchestra leaders. *The Belwin* has its offices at 701 Seventh Avenue, New York City.

Harry McClasky, the popular phonograph singer, has gone to Canada for a vacation. With his family he will spend his vacation in Brunswick. *McClasky* was born in Canada, and started his singing career as a choir singer.

Dave Wohlman, who represents *Irving Berlin* in Pittsburgh, spent Christmas week with his folks in New York. Dave is making a big success of it in Pittsburgh.

Kendis and Brockman

have released *It's All Right With Me, Old Pal* and *Brazilian Chimes*. *Joe Morris* has bought *It's All Right With Me, Old Pal*. The *James Boys* have also received several offers for *Brazilian Chimes*. When quizzed why other publishers buy their songs, the *James Boys* replied:

"They buy them because they feel sure that the songs are there. If a song isn't there nobody will buy it—no wise publisher, and what's more you'll never make a hit of a dead number no matter what you do with it. The public knows what it wants, and if you think you can fool it, you got another guess coming. The two biggest flivvers we ever had got more plugging than anything we ever wrote. *We're Bound to Win With Boys Like You*, for instance, had the cooperation of a dozen big daily newspapers. It was plugged all over the country, and yet we didn't sell enough copies to pay for the printing. And the same thing happened to *The Older They Are the Harder They Fall*.

Jos. W. Stern & Co. have a new comic number called *If You're Just Fooling Me Why Don't You Put Me Wise*. *Eddie Ross*, the chief act getter, isn't having any trouble landing acts with it.

By the end of 1920 real song hits will be a novelty on ten cent music counters. The time has come when publishers have to do something to keep in business, and the only thing to do is to make thirty-cent numbers of all songs that look promising. And you can't blame them. They have to live.

There is a rumor along Broadway that one of the big music houses will make some radical changes immediately after the first of the year.

Golde Has Been Sick

L. C. Golde, one of the most popular of the Keith bookers of the 6th floor section of the Palace, has been off duty for the past week, owing to illness. *William Quaid*, manager of the 5th Avenue, was called to the Golde desk to fill the books until *Golde* returned.

Holiday Returns Big

Much to the surprise of the oldest manager on the Keith and Proctor list the holiday returns in the box-offices last week were surprisingly large, with the house receipts in some cases being the largest ever registered at any holiday time.

10 YEARS AGO TODAY 20 YEARS AGO TODAY

Lillian Shaw Scores Heavily as Headliner at Alhambra.

"Dope" by *Joseph Medill Patterson* Produced at American Music Hall.

Lottie Williams Returns to New York with "On Stony Ground."

Alice Lloyd Heads Bill at the Orpheum, Portland, Ore.

Irene Franklin Wins Lawsuit Against *Edna Luby* for Infringement.

Cissie Loftus Announced to Return to England in Spite of Popularity.

Edna Aug Makes Hit with Imitations at London Palace.

Marshall P. Wilder Returns to New York at Proctor's 23rd St.

Box Party Ordered Out of Weber and Fields' for Throwing Money.

Loney Haskell Closes with *Hurtig* and *Seaman* to Play Vaudeville.

Charles Loder Wins Praise at the Olympic, Chicago.

Marie Dressler Heads Bill at *Koster and Bial's*.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

WILL BE
WITH YOU SOON

STOP!
LOOK!
LISTEN!

MORETTE SISTERS

ANNA
WHEATON

Wishes Everybody

A HAPPY
NEW YEAR

Our New York Professional Studios are opposite the new N. V. A.
226 W. 46th St.
Branches in Boston, Buffalo, Philadelphia, St. Louis, Chicago, Etc.

THE BEST SHOWING IN TOWN

JOS. W. STERN & CO.

PRESENTS

The all star musical sextette A riot in every theatre

Wishing You
A
Happy New Year

"NOW I KNOW"

"GOOD NIGHT, DEARIE"

"BLUES" (MY NAUGHTY SWEETIE GIVES TO ME)

"KENTUCKY DREAMS"

"YOU DIDN'T WANT ME WHEN YOU HAD ME"

SO WHY DO YOU WANT ME NOW

"IF YOU'RE ONLY FOOLIN' ROUND ME" (WHY DON'T YOU PUT ME WISE)

MAJESTIC — CHICAGO

Patricola and Comfort and King Score on Holiday Bill

The Majestic bill for New Year's is well worth while. *Herman and Shirley* open with a contortionist comedy novelty. Herman ties himself into all sorts of interesting knots, and double-jointed feats. *William Dunham* and *Grace O'Malley* do some comical musical capers. *Giuran and Marguerite* followed with a dance act that combined eccentric dancing with aesthetic toe dancing.

Comfort and King, a couple of black-faced comedians, are to be commended on the way they camouflaged the usual coon stunt.

Patricola stars in this week's bill—any bill is a success with *Patricola* there with her wonderful smile and captivating way of singing her songs. She opened with a Prohibition ditty, one of those longings for the good old days. She followed this with some excellent violin selections. *Patricola* is one person that can shimmy in a delightful way—without the usual vulgarity attached to this dance.

Phil Baker, with his accordion, songs and clever patter filled in the place reserved for *Coletta Ryan* and *Leta Orlob*.

Wilkie Bard is a prince of character artists. If you want to meet a real scrubwoman and night watchman go see *Wilkie*. *The Rosa King Trio* of tight wire dancers closed the bill.

BONIEL.

STATE-LAKE—CHICAGO

Laurel Lee Headlines Interesting Program

Laurel Lee, whose personality is spelled with a capital P, is a headliner this week on the State-Lake bill. She opens her act with a résumé of French songs, and ends with a jazzy interpretation of a modern proposal. *Martyné and Florence* fill the place allotted to jugglers. They succeed in keeping their act from being monotonous by an exhibition of ball catching on a tork that *Martyné* holds in his mouth.

Harry Holman and Co. present a clever little farce. The lines in the skit are very clever, and they are put across very well by the performers.

Herschel Henlere, a pianist, is a marvel. He carried away, as usual, his audience. He is undoubtedly a showman, and can fit in almost any bill. *La Zar and Dale*, the coon funny-men have some clever patter and songs. *Bert Melrose*, with the aid of five tables, a couple of chairs and his kilts puts on an act of silent comedy.

Frank Mullane, the man with the Irish jokes and songs, cornered his share of applause and curtain calls. *Casson and Kirke* do some of the best dancing on the bill. They are good-looking, graceful and clever—and on top of all this, they sing very well. This forms a combination that's hard to beat.

The United States Glee Club closes the bill. For music the Glee Club can't be beat. They always please.

SYTZ.

(Continued on page 25)

VAUDEVILLE VOLLEYS

FROM VANCE

My Dear Mr. Albee:

Happy New Year!

The voice of vaudeville should echo that refrain to the theater tops for it owes you far more than the weakly salutation of a Yuletide spirit. Thanks to the *Albee* way of doing things vaudeville starts the new year in a state of health never before experienced. But vaudeville appears to be so indifferent to the hands that have nursed it so tenderly through thick and thin and despite all that you have done for it personally that realm of the amusement world seems palpably ungrateful. No matter what happens the *Albee* way will ever be bright, cheerful and helpful and there need never be any reason for its stepping out of the glorious pathway it now threads.

I remember one hot day last summer—it was near sundown that I saw you emerge from the Palace Theater building. You looked tired, careworn and fatigued yet an old friend passed you and exchanged greetings with your face lighting into a smile that made the veteran actor—he was of the stage—seem to brighten perceptibly up and appreciate the fact that no matter how insufferably warm it was at the moment you had taken the trouble to insert a little cheer into his life.

With Delight I Recall

the days I was in Cleveland several years ago "covering" the I.A.T.S.E. convention. I visited the Hippodrome there and was shown throughout by *John Royal*, the manager. In the reception and waiting rooms as well as the ladies' parlor I saw some handsome decorations—some that were most exquisite and in perfect harmony with the color scheme of the place and I remarked also about some of the appointments and bric-a-brac. Imagine my surprise when *Mr. Royal* told me that you were responsible for it all—that you had gone out of your way and selected pictures, vases, adornments, decorations, etc., and seemingly had gotten a lot of pleasure out of the efforts to make the Hippodrome a little bit different in the way of house decorations. Again I realized that it was the *Albee* way.

Again the Albee Way

was brought to my notice when I recently visited the *R. C. Heather* shop of electrical fixtures in New York. In course of conversation with *Mr. Rainsford* the subject of theatricals came up and he told me with personal delight that *Mr. Albee* in dealing with the *Heather* Company had personally superintended the selection of numerous odds and ends that have gone into some of the new Keith Theaters. He said that you had wonderful taste for colors, knew what was true in the harmony blend and always displayed great judgment in whatever you selected. Then again I remember one day when the late world's unpleasantness was on and American soldiers were back in our hospitals wounded and craving for just the kind of attention that you gave them via the Keith

Theaters, the *Albee* way made it possible for the boys not only to receive entertainment at the very foot of their hospital cots but the *Albee* way dispatched the comforts of home in the way of goodies, pies and cakes like mother used to make.

For the Many Acts

of kindness that you have quietly and unostentatiously performed you should receive a decoration of valor but somehow vaudeville is coldest and most unkind when it doesn't have some way to repay the *Albee* way of doing things that help benefit vaudeville. The *Albee* way has for a long time gladdened the hearts of unfortunates who you have placed upon your pension list and whose names are known only to yourself and the channels through which the blessings flow.

A Recent Visit to the N. V. A.

club added another testimonial to the *Albee* way of doing things which the outside world knows little of but hears more or less in an indirect way. I was shown through some of the rooms with *Edward Marshall* (chalkologist) pointing out the decorations and equipment. It was *Eddie* who told me that you had selected them and that they were a thousand leagues removed from anything like them in the way of hotel and club fixtures that I really marveled at your amazing artistry.

In the Offices

where you are the executive head I have often found scores of little things to remind me further of the *Albee* way. Your treatment of associates and employees, your sincere and modest endeavor to do many things without any pomp, fuss or ceremony. The *Albee* way was ever foremost in spelling success with a capital S in all of the war drives, with the Liberty Loan, Salvation Army, etc., making history through the vaudeville theater co-operation. And I know what you have been doing for years for the neighborhoods in your little suburban settlement and what splendid, manly, generous support you have given your church brethren and how the *Albee* way has given special entertainments in behalf of the church societies. And there's the annual Thanksgiving entertainment for the inmates of *Blackwell's Island* which the *Albee* way arranges so thoroughly and effectively.

Seems As Though

I could go on forever extolling the virtues of the *Albee* way but space forbids. But I could not resist the temptation at this time of the year when Father Time is tacking on a new period to write you openly a letter of thanks of what you have done for vaudeville. Some day I hope to see a big theater, called the *Albee Theater*, standing out on Broadway as one little testimonial as to what the *Albee* way stands for in the amusement world that annually entertains millions. Vaudeville can never repay you and the *Albee* way.

Sincerely Yours,

DRAMATIC MIRROR per M. V.

DRAMATIC MIRROR

Riverside.

Le Poilu toots
a horn,
toot sweet.
Gates & Reed

Sing merrily, basso
profundo.

"Mind Your
Own Business"

Swift
& Kelly
bandy
words

Grock is a
treat for all
the children

Den Bernie
hands out
jokes with music

Vie Quinn
dances to
the tunes of
her own band, &
Frank Farnum helps,
while G. Kreer sings.

About 47 Mosconi
Brothers dance
with their sister.

Hanlon
and
Clifton
calmly do
terrific things
Happy New Year!
off'n
In Random

ERROL TAKES FLING AT ROBEY

American Comedian at Palace Takes Fling at Treatment Received Abroad

THE way George Robey, the English comedian, treated Leon Errol during the latter's recent engagement abroad in the same revue with Robey at the London Hippodrome, is making Robey decidedly unpopular in this country. In fact the theatrical press has openly published stories of Robey's unkind professional treatment of the American comedian which resulted in Errol declining to work any further in the same show. Errol's success and popularity were the cause of the Robey treatment.

Errol opened a vaudeville engagement of several weeks at the Palace last week and throughout his comedy sketch poked several remarks at Robey that implied only one thing and that was the inconsiderate, inhospitable nature of the Englishman. The Palace audience gave Errol

such a big ovation that when making a little encore speech in "one" Errol made a reference to Robey that added another emphatic punch to the previous statements by Errol that Robey handed him a "raw deal" during his recent stay at the London Hippodrome.

It is doubtful if ever Robey may ever come to this country for a vaudeville engagement as it is recalled that not many years ago he appeared in a nearby New Jersey town and was an unqualified "flop."

Errol is the biggest kind of a hit at the Palace where his comedy success is all the more apparent since his recent long stay abroad where he is under contract to return next spring for a revue engagement under the direction of Albert de Courville.

COCHRANE HERE

London Manager and Sports Promoter in New York

One of the biggest of London's theatrical magnates and sports promoters, namely Charles B. Cochrane, is in New York. Cochrane is here to kill two birds with one stone. He has a signed contract with Georges Carpentier, the famous French fighter, to match him with Jack Dempsey, the American champion. He is also here to attend to the managerial end of some big shows that he expects to see produced in America.

For ten days or so he is stopping at the Hotel Knickerbocker with his wife but making his theatrical headquarters at the offices of William A. Brady.

Mr. Cochrane has arranged with Al Woods to bring out in New York "In The Night Watch," with the Shuberts for "The Great Illusion" and with David Belasco for the production of "Deburau." He is also said to be interested in the E. Ray Goetz revue of "As You Were" which has Sam Bernard and Irene Bordoni as its principals.

Making Altoona Showless

From advance men and managers returning to Broadway, Altoona is in danger of becoming showless. Ike M. Mishler, who owns the Mishler Theater there, is reported as trying to dispose of the house either by selling it outright or getting rid of it by lease. Anyway the Mishler seems destined to spend the remainder of its show days playing pictures.

McLean Sues for Divorce

James McLean, manager of the Sheila Terry act, has filed papers for divorce against Elaine Arnt (Mrs. McLean), a principal with "The Velvet Lady" company which is playing in Cincinnati this week. McLean is now in New York, the Terry act being at the Palace.

Both Houses Sold (?)

They report both the Trenton, N. J., legitimate houses sold, Montgomery Moses understood to have disposed or turned over all of his theatrical holdings there to other parties. This includes the Trent and Taylor Opera House.

VAUDEVILLE BILLS

(Continued from page 19)

and Pep." This new dancer depended on, as a final punch, the introduction of two little negro girls that shimmied as proficiently as grown ups. But the above organization must have uttered an emphatic "no" that took. Nevertheless the essential values of the offering are untouched.

Another change in one of the acts was the substitution of a young lady, whom we remember having seen on the stage and in the Lights Club in Freeport but cannot call by name, in the place of Emma Littlefield in Victor Moore's "Change Your Act or Back to the Woods". The change hardly hurt that act either.

It seemed that the audience liked best the two old songs, *Splash Me* and *Who're Getting At, Eh?* among Alice Lloyd's repertory. This does not mean that her newest ones went by the board but just that the house had definite preferences. Artie Mehlinger sang with great success, George W. Meyer's latest songs and a medley of old ones as usual.

The Hughes Duo, pleasing instrumentalists, opened the show and were followed by Helene Vincent whose "song stories" were fairly well received. One of the popular numbers she used was *When You're Alone*. The Juggling Nelsons appeared in place of The Brants, and made a sure success with their fast hoop juggling. "Puppy Love," a tabloid musical comedy was moved up from the last half of the bill to third position. It was a wise move.

TIDEN.

81ST STREET BILL PLEASES PATRONS

Florence Tempest, Jean Adair and Others Score

Monday afternoon at the 81st Street Theater gave the impression that everybody who lived in that locality had made up his mind to take the kiddies to the show for a holiday treat. About half of the house was made up of children of all ages.

Mons. and Mme. Alf W. Loyal's dogs, particularly Toque, open, and needless to say the kiddies were enthusiastic. In second spot the Carson Trio presented lively musical numbers on a couple of accordions and a banjo. A few more popular songs would be appreciated, but the act has pep. Joseph Bennett and Edward Richards always a big hit, gave their now familiar "dramatic sensation 'Dark Clouds'" to good returns. The act contains some of the best comedy and dancing in the two-a-day.

A genuine treat is Jean Adair in her little play "Ella Comes To Town". Miss Adair is without an equal in her particular line of work, and her present vehicle has the earmarks of lasting success about it. The supporting cast is quite adequate and the staging by Al Lewis is more than satisfactory. The 81st Street patrons expressed their approval warmly.

Jack Allman and Maretta Nally scored a life sized hit also. Their skit entitled "Vice Versa" has enough novelty to recommend it, and their method of putting it over brought a big hand. Especially well liked was Miss Nally's singing of *Nobody Knows*.

Florence Tempest in "Tumble in

Love" closed the vaudeville section of the bill. Miss Tempest's work is familiar to all vaudeville-goers and her new act gives her ample opportunities. Allen and Allen and George Harriss give her good support.

ORPHEUM PROGRAM

Rooney and Bent Continue Triumph Across the Bridge

Margot and Francois performed some clever tumbling intermingled with comedy. One trick, turning somersaults on stilts, is especially worthy of mention. Ann Grey played some classical selections upon a harp. Each one was well and earnestly rendered. Toto, that famous clown entered the stage in his little automobile and twisted himself into all imaginable shapes. His imitations of famous dancers won the most applause.

Swor Brothers, two blackface comedians, were voted excellent entertainers with their funny card game and eccentric dancing.

Dorothy Shoemaker & Company presented a sketch called "Life," that was dramatic throughout. Ella Shields pleased with her imitation of male characters.

Pat Rooney and Marion Bent presented their new act, "Rings of Smoke." The Knights of Columbus Octette closed the show with a musical act.

HUSTED.

PALACE—CHICAGO

Many Big Stars Feature New Year's Week Bill

The Palace wanting to start the New Year right billed Anna Wheaton and Harry Carroll. The first noticeable thing about Anna is her clothes—she is wonderfully gowned. And she can dance and sing, she made a hit right at the start in a song about "A Kiss for Cinderella." Anna's dancing and singing was by far the best of anything on the entire bill.

John Regay and The Lorraine Sisters opened the performance with some unique dance numbers. The scare crow dance they give is very clever. The Ja-Da Trio, brimming over with pep, "Wim and Wigor," received many curtain calls. They sang their own snappy version of *Ja-Da*.

Leona Stephens and Len D. Hollister—presented a little intoxicating farce called "Out in California." He's drunk, she meets him—and then they talk, and talk cleverly too. Jimmy Savo, assisted by Joan Franza, succeeded in making us laugh.

Farrell-Taylor Company appeared in a musical farce, "The African Duke." This musical farce is something of a musical hash—but it's not such bad hash. Edith Swan, the lady trombonist, and Carleno Diamond, the harpist, helped put this performance over. Yvette's act is billed as a "Smart Production" and its true to its name. The audience was more than pleased with the way she makes her violin talk jazz.

Since the public never gets a chance to speak its own mind, its extremely fortunate that we have Julius Tannen to do it for us.

Sonia Baraban and Chas. C. Grohs had the misfortune to close the bill. Part of the audience were anticipating the usual juggling or acrobatic closing stunt so they left—and by doing so they missed some of the best interpretative dancing on the bill.

SVTZ.

Big Hit in Chicago

For a holiday offering, the La Salle is entertaining "Little Simplicity". Although this production has been playing around for the past two seasons, having had its premiere in New York, it has never before visited Chicago. It has been reviewed in the Mirror columns and excepting for changes made in the cast, is the same. Irene Rowan, prima donna, has an appealing voice and fills her part very creditably. One is thankful that Marjorie Gieson has been retained as the avaricious queen of the cabaret in Tunis. There is a sparkle to her delightful performance that makes it a constant source of interest. She labored hard to pull the show through its three acts aided by others in the cast who could not measure up to the opportunities. "Little Simplicity" will remain until Jan. 17 when it will make way for "Oh My Dear."

Reviving Lew Fields' Pieces

Arrangements have been made for Lew Fields to present in vaudeville a series of comedy scenes and "bits" from some of the musical shows that Fields successfully and popularly produced on Broadway. The first act to reach the variety stages will be the shoe shop scene from "The Girl Behind the Counter." George Monroe will enact his original role for the vaudeville production.

Iowa Theater Burns

The Magic Theater, Ft. Dodge, Iowa, used as a stock playhouse was burned to the ground December 18. The company had not started their performance since the closing orders on account of fuel shortage had been raised, but were preparing to open December 19. All scenery and effects belonging to actors was a total loss. Halle Hanson who occupied a room in the building barely escaped with his life.

New Anderson Revue

John Murray Anderson, Inc. are to produce a new musical revue, "What's In a Name?" The piece is now in rehearsal. Beatrice Herford and Rosalind Fuller are in the cast.

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of January 12th in Parenthesis—

NEW YORK: PALACE—Grock, Shields, Ella; Scott, Henri; Bronner, Cleveland; Laurie, Jr.; Joe. ALHAMBRA—McMahon and Chappelle; Langdon and Co., H.; Last Night; Berlin, Irving. COLONIAL—Juggling Nelsons; Hughes Due, J.; Young, Margaret Young; Nelson and Cronin. ROYAL—Herman, Dorothy; Ramsdells and Deyo; Koban and Co.; Corson Octette, C. Y.; Demarest and Collette; Quinn and Co., Vie; Bartram and Saxon. RIVERSIDE—Myers and Noon; Toto; Terry and Co., Shelah, Nolan and Nolan; Swor Bros.; McFarlane, Geo.; The Magleys.

BROOKLYN: BUSHWICK—Bent Co., Rooney; Zomah; Cahill and Romaine; McFarland Sisters; Chong and Moe. ORPHEUM—Bernie, Ben; Sabine, Vera; Moore, Geo. A.; Baker, J. and Johnson; Bernard and Co., Jos. E.; Juliet.

BALTIMORE: MARYLAND—Sylvia, Marguerita; Ward and Van; Mehlinger and Myers; Clark and Bergman; Roode and Francis; Wallace and Co., Fred; Fanton and Co., Joe.

BOSTON: KEITH—Wilton Sisters; Duffy and Sweeney; Erol and Co., Leon; Clifton, Herbert.

BUFFALO: SHEA—Dobson and Co., Frank; Dunnedin, M. and J.; Comer, Larry; Martin and Webb; Primrose Four; Wynne, Wish; Dancing McDonalds.

CINCINNATI: KEITH—Hallen and Hunter; \$5,000 a Year; Nugent, J. C.; Stanton, V. and A.; Salmo, Juno; Hussey and Co., Jas.

CLEVELAND: KEITH—Ingles, Jack; Brack and Co., Wm.; LaVier, Jack; Bard, Wilkie.

COLUMBUS: KEITH—Dream Stars; Middleton, Jennie; Roth, Dave; Mayo, B. and F.

DAYTON: KEITH—Gaxton and Co., Wm.; Brendel and Burt; Daly, Vinie; Great Richards; Rinaldo Bros.; Finaly and Hill.

DETROIT: TEMPLE—George, Edwin; Dickinson and Deagon; Wirth and Co., May; The Dorans; Seeley Co., Blossom; Ford, Margaret; Britton, P. and M.; Holman and Co., H.

ERIE: COLONIAL—Colonis Dancers; Sully and Houghton.

GRAND RAPIDS: EMPRESS—Rome and Cullen; Winstons' Wild Lions; Pielt and Schofield; Fredericks Co., Helena; Kennedy, Francis.

HAMILTON: KEITH—McGivney, Owen; Crawford and Broderick; Krana and LaSalle; Baker and Co., Bert; Ferry.

INDIANAPOLIS: KEITH—Quixey Four; Stanley and Birnes; Leonard and Co., J. and S.; Henry's Pets, Chas.; Lillian and Twin Bro.; Herloin, Lillian.

LOUISVILLE: KEITH—Kiss Me; Jazzland Naval Eight; Towle, Joe; Hunting and Francis; Hanley, Jack; Rice and Werner.

LOWELL: KEITH—Roe, Ruth; Langford and Fredericks; Reed and Tucker; Horlick and Sampa Sisters; Four Buttercups; Jackley, Helen; LaToy's Models.

MONTREAL: PRINCESS—Stevens, Emma; Bergers and Co., V.; Fenton and Fields; Creole Fashion Plate; Kellam and O'Dare; Lattell and Co., Alfred; Three Danoise Sisters; Nestor and Vincent.

PHILADELPHIA: KEITH'S—Dec. 29, The Marion Morgan Dancers in their remarkable dramatic dance interpretation of the time of Attila were quite wonderful. Lester, the ventriloquist, was well liked. Eddie Buzzell and Peggy Parker have a new act of "cute" nonsense. They appear to be favorites in Philly. Rae Eleanor Ball and her whistling, cello-playing brother offered several good selections which they term "Moments Musical." Edna Leedom and Coral Melnotte sang. The blonde girl had plenty of the elusive personality and helped put the act over with her clowning. William Macart and Ethlyne Bradford got laughs with "A Legitimate Hold-Up." Jimmy Duffy and Mr. Sweeney were not up to Keith standard. They would be a riot in a cheaper house. Claude Roode did some slack wire stunts as the opening act, and the Rex Comedy Circus pleased the kiddies.

Week of January 5—Gray, Ann; Spanish Revue; Reynolds and Donegan; Yates and Reed; DeVoy and Co., Emmett; Palmer, Gaston; Browning, Joe; Scotch Lads and Lass.

PITTSBURGH: DAVIS—Nitta Jo; Zardo; O'Neil and Keller; Camillas' Birds; Bailey and Cowan; Dyer and Co., Hubert.

PORTLAND: KEITH—Bobbe and Nelson; Kirksmith Sisters; Galvin, Wallace; Kimberly and Page; Duval and Symonds; Donald Sisters.

ROCHESTER: TEMPLE—Imhoff, Conn and Cor.; Lady Sen Mei; Ruberville; Frazere; Enos; DuFor Boys; Reynolds and White; DeWolf Girls.

SYRACUSE: TEMPLE—Vallecitas Lepp; Kharnum; Reckless Eve; Howard and Co., Mary; Magic Glasses.

TOLEDO: KEITH—Moran and Wiser; Sylvester and Vance.

PROVIDENCE: KEITH—Rogers, Allan; Miles and Co., Homer; Follis Girls; Playmates.

TORONTO: SHEA—Miller and Capman; Navassar Girls; Morgan, J. and B.; Gray, Nan; Barry, Mr. and Mrs. J.

WASHINGTON: KEITH—Ball and Bro., Rae E.; Prosper and Moret; Jackie and Billie; Once Upon a Time; Watson and Co., Jr., H.

WILMINGTON: GARRICK—DeLite Girls; Markley, Frank; Hendricks and Stone; Dancing Kennedys.

YOUNGSTOWN: HIPPODROME—Brooks and Co., Alan; Santos and Hayes; Patricola and Myers; Morris, Elida; Morgan, Beatrice; Morris and Campbell.

Boston Keith

BANGOR: KEITH—First half. Toomey Bros.; Santosca; Morrow and Co., Wm.; Connors, Jim and Edna; Bellong and Co., Rudi.

BOSTON: BOSTON THEATER—Arlington and Co., Mildred; Marshall and Covert; Armstrong and Co., Will H.; Fallon and Brown; Four Jansleys.

BROCKTON: STRAND—First half. Daisy and Wilson; Fagin and Co., Noodles; Henry and Co., Florence; Conlin and Glass; Johnson and Co., J. Rosamond. Second half. Alvin and Kenney; Gaynell and Mack; Kohlman and Co., Lee; Conley and Webb Florida Four.

DORCHESTER: CODMAN SQ.—First half. Romaine, Homer; Lanigan and Wood; to fill; Caplane and Wells. Second half. To fill; Brown and DeMont; Parker Trio; to fill.

FITCHBURG: COLONIAL—First half. Alvin and Kenney; May and Hill; Bond and Co., Raymond; Nadell and Follette; Mammy's Birthday. Second half. Lee, Sam; Swor and Westbrook; Six Military Misses; Yeomans, Geo.; Maxine Bros. and Bobby.

HALIFAX: ACKERS—Jan. 10. Deighan, Chas.; Clark Sisters; Ahearn and Caprice; The Dohertys; Three Blighty Girls. STRAND—Onri, Archie; Martindale and Young; LaToy Bros.; Langacre Trio; Gibson, Jack and Jessie.

HAVERHILL: COLONIAL—First half. Cortez Sisters; Innis Bros.; Kohlman and Co., Lee; Henry and Moore; Karbe, Willie. Second half. Four Dancing Demons; Corsia and Verdi; Hinky Dee Girls; Hawthorne and Cook; Aubrey Trio, Wilson.

LAWRENCE: EMPIRE—First half. Lamey and Pearson; Corsia and Verdi; Rahn and Beck; Four Dancing Demons. Second half. Keely, Jean and Arthur; Innis Bros.; Vardon, Perry and Co.; Herbert's Dogs.

LYNN: WALDORF—First half. Two Macks; Manning, Alice; Brookhart Bae Pierre; Manning and Lee; McCormack and Winehill; Mang and Snyder. Second half. Mertens and Arena; Pitsor and Day; The New Model; Sterling Saxophone Four; Nadel and Follett; Brookhart, Bae Pierre.

MANCHESTER: PALACE—First half. Maxine Bros. and Bobby; Clay and Robinson; Waak and LeWande Sisters; Yeomans, Geo.; Fashion Revue. Second half. Two Macks; Armstrong and Stanton; Green, Miller and Green; McDevitt, Kelly and Quinn; Brennen and Bro., Peggy.

NEWPORT: OPERA HOUSE—First half. Cox, Lonzo; Holmes and Hittig; McDevitt, Kelly and Quinn; Green, Miller and Green; Aubrey Trio, Wilson. Second half. Jean and Jacques; Fagin and Co., Noodles; Pingree and Co., Helen; Dawson Sisters and Stern.

WALTHAM: WALDORF—First half. Lee, Sam; Swor and Westbrook; Dawson Sisters and Stern; Louise and Mitchell. Second half. Clay and Robinson; Waak and LeWande Sisters; May and Hill; Mang and Snyder.

Loew's

NEW YORK: AMERICAN—First half. Gilroy, Dolan and Carroll; Jones and Jones; Douglas and Co., Maxine; Karey, Karl; May and Co., Bertram; Steiner Trio; two to fill. Second half. Hanlon and Arthur; Sullivan and Meyers; O'Brien and Girls; Bonner and Powers; Oh, Auntie!; Kennedy and Kramer; Jocelyn and Chapman; Smith and Troy; Haller and Haller.

AVENUE B—First half. Vee and Telly; Neal and Stewart; Hearts and Flowers; Four Rubes; two to fill. Second half. Swan, Robert; Hurst, Honey; The Painters; Clark's Hawaiians; Gilroy, Dolan and Carroll; one to fill.

BOULEVARD—First half. LaMont and Wright; Leslie, Murray; A Perfect Day; Brown and Co., Hank; Page and Green. Second half. Edwards, Julia; Smith, Fay and Jack; McConnell and Simpson; Watson, Lillian; one to fill.

DELANCEY ST.—First half. DuBois, Wilfred; Kennedy and Kramer; Bonners and Powers; Stafford and Co., Frank; Carlton, Uberty; Solia Bros. Second half. King Bros.; Challis, Jim and Julia; Karey, Karl; Lind and Co., Homer; Sheppard and Dun; Six Royal Hussars.

GREELEY SQUARE—First half. Edwards, Julia; Challis, Jim and Julia; Creighton and Sister, Sue; Lind and Co., Homer; Evans, Will. Second half. Mangan Troupe. Second half. Mille, Harding; Farrell and Hatch; Wells, Virginia and West; Waiters Wanted; Harris, Dave; Theodore Trio.

(Continued on page 27)

THE NEW ACTS

Thirty Pink Toes

Rough and Tumble Acrobatics—10 Mins.; Four (Interior; Sleeping-Room)—5th Avenue

Seems as though vaudeville acrobats must burn the midnight oil devising ways and means of bringing their turns up to date and hold interest where the old fashioned procedure of circus fanfare and routine have been done to death. Thirty Pink Toes is just one of the numerous ways an acrobatic trio has evolved to get out of the old way of working. At the Fifth Avenue they do not devote all of the time to acrobatics but rough it up in divers ways, the men using pajama outfits, with their bare feet and toes in full view as the curtain arises. There's much horse play, with a switch now and then to the acrobatic work at hand. There is some good ground work and several new tricks that are not in the other fellows' catalogue. Nousy and comedy byplay of a boisterous sort that kills several minutes. Partly successful. At the Fifth Avenue the idea met with favor although the act could stand readjustment. Mark.

Karl Karey

Pianologue—10 Mins.; One—23rd Street

Karl Karey opens his turn with an introductory song, telling that he will take some old favorite songs and sing topical lyrics to them. He plays his own accompaniment and sings a few of these. In between the old timers he sings two new songs, Magic Melody and We Must Hum a Song To Remember. Karey has a nice manner and his personality is in his favor. He gives the impression of having a sincere desire to please his auditors and not just make good so he will be further booked. Tidden.

(Continued on page 29)



"Bride Shop" Revamped and Joe Laurie Top Fifth Avenue First Half

While Joe Laurie, Jr., and his handsome "family" were the big comedy feature at the Fifth Avenue the first half and Joe handled that audience at will Monday night, George Choos offered a revamped version of "The Bride Shop" under the title of "The Love Hunter," with Eddie Voght featured.

Choos produced "The Bride Shop" first as an act when Andy Tombes hopped into musical comedy, with Choos deciding to enlarge the idea and send it on tour. George did but finally encountered conditions that ate up all the profits and he withdrew the show from the road. Then he decided to put it back in vaudeville under a new name.

Orville Stamm opened and did a good job of it. Irving and White offered a hodgepodge of fol de rol that included imitations by the boy, with Al Jolson worked for all the young man can get out of it. He also tackles Sam Bernard to show that he absolutely fears no one. The closing part of the act was the best liked, with the regular exchange of patter being well received. The act needs rearrangement and working to put it in better shape. They scored with When the Preacher Makes You Mine. In the Jolson "bit" the boy sang Rock a Bye Your Baby with a Dixie Melody. In succession appeared Columbia and Victor and Myers and Han-naford, both under New Acts.

Mabel Burke is back and as big a favorite as ever, her sweet voice being heard to good advantage in the song revue that has a rearrangement of topical songs for the young man assisting her. Among the new ones are The Vamp, So Give Me a Smile, Into the Heart of a Rose and In the Land of Jazz.

Jack Inglis was little short of a laughing riot, his best inning coming with the monkey business with the hats. It is the best "bit" that he has ever had and gives him a great finale. The Harry Breen stuff about the fellow as fat as jelly, etc., isn't needed. "The Love Hunter" took up just an even half hour but held fairly well together throughout. Joe Laurie was next to closing, a big hit, with Thirty Pink Toes closing (reviewed elsewhere.) Mark.

Yuletide Spirit Greet's All at 58th Street, Last Half

The holidays seemed to have injected into the audience of Proctor's 58th St. a happy state of mind which was easily perceived by the enthusiasm shown the performers last Friday. With a splendid bill of artists and a rollicking and happy audience the day was that of much rejoicing. Kennedy and Dennis opened with a turn that was not out of the ordinary, being of the usual man and girl type; but it received the plaudits just the same. Agnes Kayne in a single went well. A burlesqued oriental dance with The Vamp as a musical setting seemed to please the most. A. C. Astor, ventriloquist, was delightful with his grotesque dolls. There is danger at times, however, of his becoming monotonous. Newell and Most are a splendid team; the young lady displays a rich contralto voice that is indeed a pleasure to listen to. The young man is also a gifted entertainer. This team should grace the big time boards at any time. McCarthy and Stewart in a bedroom skit called "Two Beds" reminded one of an act from a Broadway play. It is an excellent laugh-getting vehicle. Lane and Moran, straight and nut comedians, were the next to score a hit. Their comedy and hokum are of the kind that is always in demand. "Three Twins," a miniature musical comedy act ended the afternoon's happy hours. A cast of seven people mix songs with rapid-fire comedy. Numbers.

Big Business at 23rd St. Dur- ing Last Half

The S. R. O. sign was hung out at all performances during the Holiday season at the Twenty-third Street. The theater stopped selling even standing seats at the Friday afternoon show the last half of last week. A fair bill entertained the jammed house.

The headliners were Charlie Irwin and The Knights of Columbus Octette. The latter, for obvious reasons, were given a fine reception on their appearance and at the close of their act they were sent away with a salvo of applause. Charlie Irwin won his audience against the odds of some sort of disturbance from several obstreperous youths in the balcony. After he had quietly subdued his annoyers he sailed along and made a big hit with his neat and compact monologue.

Standing out with as much prominence in the bill because of good stuff well done was the team of Harmon and Washburn. These two girls should have no difficulty pleasing big time audiences. The balance of the bill included Leon Stanton and Co. in a clap trap sketch, which had some good laugh lines dragged in by the hair of their heads, Karl Karey, offering a pianologue act called "Musical Cartoons" and Felix and Fisher, horizontal bar experts. Tidden.

LINCOLN SQUARE—First half. Aubrey and Riche; Senna and Weber; McConnell and Simpson; Harris, Dave; Hayataka Japs. Second half. Atkin, Jim and Bessie; Creighton and Sister, Sue; Van Sloan and Dean; Novelty Minstrels; Girl in the Air. **NATIONAL**—First half. Atkin, Jim and Bessie; Metropolitan Trio; Munson and Co., Marion; Weston and Eline; Smith and Troy. Second half. Four Rehee Girls; Holden and Herron; La Hoen and Dupree; one to fill. **ORPHEUM**—First half. Fritchie; Ryan and Moore; Shaw and Co., Leila; Carr, N. T.; Girl in the Air. Second half. Hayataka Japs; Doherty and Salvatore; Hart and Co., Geo. Drury; Jones and Jones; Stevens and Lovejoy. **VICTORIA**—First half. Cook, Mortimer and Harvey; Smith, Fay and Jack; Van Sloan and Dean; Watson, Lillian; Odiva and Seals. Second half. Schmetton and Brother, Rose; Metropolitan Trio; A Perfect Day; Evans, Will J.; Odiva and Seals.

BROOKLYN: DE KALB—First half. Theodore Trio; Farrell and Hatch; Wilbur and Co., Townsend; Holden and Herron; Renee Girls. Second half. Scanlon, Denos and Scanlon; Senna and Weber; Shaw and Co., Leila; Darcey, Joe; Mangean Troupe. **FULTON**—First half. Mlle. Harding; Doherty and Salvatore; Walters Wanted; Shea and Carroll; Stevens and Lovejoy. Second half. DuBois, Wilfred; Ryan and Moore; Stafford and Co., Frank; Brown and Co., Hank; Hattie and Musical Chicks. **METROPOLITAN**—First half. King Bros.; Wells, Virginia and West; Hart and Co., Geo. Drury; Novelty Minstrels; Oh, Auntie! Second half. Cook, Mortimer and Harvey; Kaufman and Lillian; May and Co., Bertram; Carlton, Ubert; Douglas and Co., Maxine Sikes. Hurst, Honey; Gillen-Carlton and Co.; Mahoney, Tom; Clark's Hawaiians. Second half. Aubrey and Riche; Monte and Lyons; Wilbur and Co., Townsend; Four Rubes; O'Clare and Girls, Wm. **W.R. WICK**—First half. Bowers and Saunders; Monte and Lyons; The Painters; Darcey, Joe; Amoros and Obey. Second half. Vee and Telly; Neal and Stewart; Songs and Smiles.

BALTIMORE: HIPPODROME—Gere and Delaney; Elliott, Fred; Ling and Long; Burke and Durkin; Royal Pekinese Troupe.

ATLANTA: GRAND—First half. DeLier, Joe and Sadie; Murphy and Driscoll; Carlisle and Roemer; Bernard and Meyers; Grazer and Lawlor. Second half. Frabel, Carl and Emma; Freeman and Lewis; Pisano and Bingham; Weir, Jack and Tommy; La Varrs.

BOSTON: ORPHEUM—First half. Linkos; Ferguson and Sunderland; Hampton and Blake; Davis and Rich; Black and White Revue. Second half. Hall and Guilda; Harris and Nolan; Black and Co., Stuart; Ferns and Litt; Les Morchant's.

BIRMINGHAM: BIJOU—First half. Sansone and Delilah; Burns and Garry; Russell and Titus; Darrell Co., Mabel; Sweet Sweeties Co. Second half. DeLier, Joe and Sadie; Murphy and Driscoll; Carlisle and Roemer; Bernard and Meyers; Grazer and Lawlor.

CLEVELAND: LIBERTY—The LeLands; Peppino and Perry; Henshaw and Avery; Barron and Burt; Stafford and De Ross.

DALLAS: HIPPODROME—First half. Stanley; Mack and Salle; Rella and Co., Knorr; Ba and Freeman; Levy and Symphons Girls, Jack. Second half. 3 Herbert Sisters; Powell and Worth; Horton Co., Henry; Walters and Walters; Russell and Co.

DETROIT: COLONIAL—Mae and Mack; Gordon and Delmar; Freda, Steve; Love Race; Zuhn and Dreis; Aerial Butters.

NEW ORLEANS: CRESCENT—First half. Beeman, Wayne; Dove, Mabel and Johnny; Two Yaquis; Weber, Beck and Frazer; Clairmont Bros. Second half. Griffiths, Fred; Hart and Helene; Finn Co., Arthur J.; Delbridge and Gremmer; Three Walters.

FALL RIVER: BIJOU—First half. Hall and Guilda; Harris and Nolan; Black and Co., Stuart; Ferns and Litt; Les Morchant's. Second half. Linkos; Ferguson and Sunderland; Hampton and Blake; Davis and Rich; Black and White Revue.

HAMILTON: LYRIC—Leo, Louis; Cunningham and Bennett; Wells and Crest; Eldert and Co., Betty; Stan Stanley.

HOBOKEN: LOEW—First half. Sheppard and Dunn; Burke and Toohey; two to fill. Second half. LaMont and Wright; Peters and Co., Fred; Shea and Carroll; Nine o'Clock.

HOUSTON: PRINCE—First half. Lockhart and Laddie; Rose Garden; DeVine and Williams; Lane and Plant; Honey Girls. Second half. Beeman, Wayne; Dove, Mabel and Johnny; Two Yaquis; Weber, Beck and Frazer; Clairmont Bros.

KANSAS CITY: GARDEN—First half. Musical Waylans; McLoughlin and Evans; Johnson Co., Hal; Miley, Katherine; Three Maxims. Second half. Ford and Hewitt; Lyons and Clayton; Lee and Neville; Johnson Bros. and Johnson; Weiss Troupe.

MEMPHIS: LYCEUM—First half. Griffiths, Fred; Hart and Helene; Finn Co., Arthur J.; Delbridge and Gremmer; Three Walters. Second half. Sansone

and Delilah; Burns and Garry; Russell and Titus; Darrell Co., Mabel; Sweet Sweeties Co.

MONTREAL: LOEW—Jack Moore Trio; Rogers, Mildred; Martelle Co., Howard; Travato; Primrose Minstrels.

NEW ROCHELLE: LOEW—First half. Sex, Harry; Songs and Smiles; Amoros and Obey; Weston and Eline; Hearts and Flowers.

OKLAHOMA CITY: LIBERTY—First half. Three Gregorays; Reed, Jessie; Abbott Co., Pearl; Grey and Klunker; Married via Wireless. Second half. Oliver, Francis and DeMar; Which One Shall I Marry?; Russell, Marie; Belle and Caron.

PITTSBURGH: LYCEUM—McGowans Co., Chas.; McMahon Sisters; Martin and Courtney; Clark, Hughie; Leighton's Revue, Jean.

PROVIDENCE: EMERY—First half. Margy Duo; Morrison and Harte; Case for Sherlock; Walmsley and Keating; Doree's Celebrities. Second half. Wray's Manikins; Hunter, Chick and Hunter; McGowan and Co., John; Harrison and Co., Benny; Doree's Celebrities.

ST. LOUIS: GARRICK—First half. Krayona Co.; Courtney and Barrett; Rice, Frances; Taylor, Francis; Melilo Sisters. Second half. Musical Waylans; McLoughlin and Evans; Johnson C., Hal; Miley, Katherine; Three Maxims.

SAN ANTONIO: PRINCESS—First half. Goldie and Ward; Bennett Twins; Hall Co., Ethel Mae; Goldie, Jack; Three Victors. Second half. Lockhardt and Laddie; Rose Garden; DeVine and Williams; Lane and Plant; Honey Girls.

SPRINGFIELD: BROADWAY—First half. Wray's Manikins; Hunter, Chick and Hunter; McGowan and Co., John; Harrison and Co., Benny; Nelson and Barry Boys, Elizabeth. Second half. Sinclair and Gray; Morrison and Harte; Case for Sherlock; Walmsley and Keating; Margy Duo.

TORONTO: YONGE—Aerial DeGroffs; Kuhn, Kurt and Edith; Reilly, Chas.; Welch and Co., Lew; Rucker and Winfred; Kariyama.

WACO: HIPPODROME—First half. Three Herbert Sisters; Powell and Worth; Horton Co., Henry; Walters and Walters; Russell and DeVitt. Second half. (Same as first half.)

Chicago Keith

BATTLE CREEK: BIJOU—First half. Arnold and Taylor; Among Those Present; Rogers, Billy; Degnon and Clifton; Mack Co., J. C.; Santry and Norton. Second half. Two Kawanas; Holmes and Wells; Ahearn, Dan; Walton and Brant; Nowlin Trp., Ellis.

BAY CITY: BIJOU—First half. The Stanleys; Cook and Perry; Raines and Avey; Bryant and Stewart; Nowlin Troupe, Ellis. Second half. Trojetti and Bennett; Maryland Singers; Burns and Wilson; Degnon and Clifton.

BRANTFORD: TEMPLE—First half. Lydston and Emerson; Hamlin and Mack; Powell Troupe; two to fill. Second half. The Lampins; Mullen and Corelli; Benedict Co., Kingsley; Cleveland, C. and M.; Three Portia Sisters.

CRAWFORDSVILLE: STRAND—Second half. La Vail Ella; Robinson and Penny; Keating and Walton; Girls Will Be Girls; one to fill.

FLINT: PALACE—First half. Juggling D'Armo; Walton and Brant; Just For Instance; Kilkenny Duo; two to fill. Second half. Wilbur and Girlie; Dale and Boyle; Saxton and Farrell; Lots and Lots of it; Patricola; Among Those Present.

FT. WAYNE: PALACE—First half. Thomas Trio; Beck and Stone; Asoria Trio; Cantors' Minstrels; Keating and Walton; Davenport Troupe, Orrin. Second half. La Graciosa; Ebbs, Wm.; Cooper and Richardo; Ray and Dean, Emma; Herrman, Madame; two to fill.

JACKSON: ORPHEUM—First half. Two Kawanas; Lee and Lawrence; Dale and Boyle; Maryland Singers; Ahearn, Dan; Hall and Brown, Palfrey. Second half. Le Rue and Dupree; Cook and Perry; Arnold and Taylor; Mathews and Co., Ezra; Rogers, Billy.

KALAMAZOO: REGENT—First half. Erminie and Sisters; Holmes and Wells; Mathews and Co., Ezra; Barry, Lyda; Byron Bros. and Band. Second half. Juggling D'Armo; Lee and Lawrence; Sorrento Quintette; Lyons Jimmy; Everests' Monks.

KINGSTON: GRAND OPERA—First half. Nanzer and Palmer; two to fill.

KOKOMO: SIPE—Second half. Robert and Robert; Byal and Early; Beverly, Sam and Ada; Davenport Troupe, Orrin; one to fill.

LAFAYETTE: FAMILY—Second half. Young and Sister, Dewitt; Childs, Janet; Asoria Trio; La Pearl, Roy; Thomas Trio.

LANSING: BIJOU—First half. Wilbur and Girlie; Saxon and Farrell; Lots and Lots of it; Lewis, Fred; Boila Trio. Second half. Erminie and Sisters; Vincent, Peggy; Just for Instance; Mack Co. J. C.; Carmens' Minstrels.

LOGANPORT: COLONIAL—Second half. Hibbett and Malle; La Reine and Co., Fred.

LONDON: GRAND OPERA—First half same as Brantford last half.

MUSKEGON: REGENT—First half. Teddy, Alice; Lyle and Virginia; In Wrong; Lyons, Jimmy; Somewhere in France. Second half. Beck and Stone.

(Continued on page 28)

LAUREL LEE

The Chummy Chatterer

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OWOSSO: STRAND—Second half.
Lydston and Emerson; Kilkenny Duo;
Teddy, Alice.
PETERBORO: GRAND OPERA—
Second half. Same as Kingston.
SAGINAW: JEFFERSSTRAND—First
half. Tojettie and Bennett; Vincent,
Peggy; Burns and Wilson; Carmens' Min-
strels. Second half. The Stanleys; Boila
Trio; Lewis, Fred; Barry, Lyda; Bros.
and Band, Byron.

Orpheum

CALGARY: ORPHEUM—Renault,
Francis; Grapewin Co., Chas.; Stelle and
Winslow; Fitzgibbon, Bert; Bankoff and
Co., Ivan; Mealy and Montrose, Welch.
(Same bill plays Victoria, second half.)
CHICAGO: MAJESTIC—Clayton Co.,
Bessie; Sharrock, H. and A.; Kelly Co.,
Geo.; Colour Gems; Burt and Rosedale;
The Seebacks. PALACE—Kelly, Walter
C.; Sweeties; Robies; Eis Co., Alice;
Ergotti's Lillip; Masters and Kraft;
Herman and Shirley. STATE LAKE—
Tannen, Julius; Royal Gascoignes; Doner,
Ted; Liberty Girls; Morton Co., Jas. C.;
Nurseryland; York's Dogs.
DENVER: ORPHEUM—Shirley and
Band, Eva; Salon Singers Richards,
Chris; Indoor Sports; Phina and Co.;
Collins and Hart.
DES MOINES: ORPHEUM—Bradley
and Ardine; Amoros Co., Werner,
Marino and Malen; Kennedy Co., Jack;
West Co., Arthur; Ciccolini.
DULUTH: ORPHEUM—Rainbow
Cocktail; For Pity's Sake; Kenney and
Hollis; Duffy and Caldwell; Lucille
Cockie; Pisano Cop; Ruegger and
Elsa.

KANSAS CITY: ORPHEUM—Jazz
Band; Shaw, L. Han; Wahlgren,
and O.; Baker, Phil; The Man from
Myra; Coleman, Claudia; Green and
Harry; Princess Rajah; Wood and
Casting Wards; Samanoff and Son.
LOS ANGELES: ORPHEUM—Over-
seas Revue; Cartmell and Harris; Stead-
man, Al. and F.; Rigoletto Bros.; Cullen,
Jas. H.; Musical Hunters Lambert and
Balt; Price and Co., Geo.
MEMPHIS: ORPHEUM—Nash and
O'Donnell; Conrad, Ed. and H.; Rose,
Harry; Libby and Nelson; Bonconi,
Maleta; Lohse and Sterling.

MILWAUKEE: MAJESTIC—Not Yet
Marie; Samuels, Rae; Lydell and Macey;
Ja Da Trio; Emmy's Pets; Regay
and Lorraine Sisters; P. LaFleur; Comfort
and King; Lorraine, Oscar; Alfred Co.,
Jack; Bondell, Mabel.

MINNEAPOLIS: ORPHEUM—San-
try and Co., Henry; Mason, B. and H.;
Lo and Co., Maria; Truflet and Co.,
Bruce; Kennedy and Nelson; Burns and
Frabito.

NEW ORLEANS: ORPHEUM—Cressy
and Dayne; Carus and Co., Emma;
Cressy, William; Five Lloyds; Current
of Fun; Snow, Ray.

OAKLAND: ORPHEUM—Ford Sister
and Band; Gallagher and Martin; Evans
Co., Ernest; Osterman, Jack; Howard's
Ponies; Montgomery, Marshall; Three
Jordan Girls.

OMAHA: ORPHEUM—Satanoff and
Girls; Kluss and Saxe; Pressler; Kitney
and Reaney; Zarrell Co., Leo; The Pick-
fords; Gould, Virginia.

PORTLAND: ORPHEUM—Marmein
Sister and Scholer; McDermott, Billy;
Four Mortons; Black and O'Donnell;
Stein and Phillips; Hudler; Gabriel Co.,
Master; The Dutton.

SALT LAKE CITY: ORPHEUM—
Hoffman, Gertrude; Meredith and Snoo-
zer; Fox and Ward; Jerome and Herbert;
Watts and Hawley; Beginning of World;
Celios, Van.

SEATTLE: ORPHEUM—Extra Dry;
Pietro; Four Readings; Bernard and
Duffy; Eva Taylor and Co.; Lachman
Sisters.

SACRAMENTO: Hyams and McIn-
tyre; Barnes, Stuart; De Mar, Grace;
Barber and Jackson; Frawley and Louise.
(Same bill plays Fresno 2d half.)

SAN FRANCISCO: ORPHEUM—Nat
Nazario and Band; Roy and Arthur; The
Bards; Sale, Chas.; Kay, Dolly; Ben-
nard; Baird; Arnaut Bros.; Edwards
and Sterling and Marguerite.

LOUIS: ORPHEUM—U. S. Glee
Mullane, Frank; Sam Co., Long
and Stephens and Hollister; Sava and
Jimmy; Taylor Co., Farrell; King
and Rosa.

ST. PAUL: ORPHEUM—Ellis, Mine;
Nichols, Nellie; Tango Shoes; Jason and
Haig; Cooper, Harry; Seven Hokey Boys.

VANCOUVER: ORPHEUM—Lyons
and Vos Co.; Hall, Bob; Budd, Ruth;
Brice and Co., Lew.

WINNIPEG: ORPHEUM—Clayton
Co., Una; Hearn, Sam; Clifford, Edith;
Ford and Urina; Ishikawa Bros.

Poli

BRIDGEPORT: PLAZA—Jan. 5, 1st
half: De Maco, Jack and Kitty; Claire
Sisters; Howard and Craddock; The
Sisters; 2d half: Gilbert and Saul; The
Night Boat; Irving and White; Bullet
Proof Lady. POLI—Jan. 5, 1st half: Girl
in Basket; Earl and Sunshine; Lambert;
Exposition Jubilee 4; Amoros Sisters;
2d half: De Rono, Thelma; Green, Cliff;
Murphy and Lachmar; Flashes.

HARTFORD: PALACE—Jan. 5, 1st
half: The Faynes; Trainor and Co., Jack;
Fargo and Richards; 2d half: De Voe and

Statzer; Wilson and Wilson; Wishing;

Three Dixie Boys; Amoros Sisters.
NEW HAVEN: RIJOU—Jan. 5, 1st
half: De Rono, Thelma; Green, Cliff;
Welton and Marshall; Murphy and Lach-
mar; The New Model; 2d half: Sultan;
Earl and Sunshine; Sullivan and Scott;
McCormick and Winehill; Girl in Basket.
PALACE—Jan. 5, 1st half: Dare Bros.;
Murphy and Kline; Light Boat; McWat-
ters and Tyson; 2d half: Golden Gate
Trio; Howard and Craddock; Lambert;
Spencer and Williams; King and Co.,
Mazie.

SCRANTON: POLI—Jan. 5, 1st half:
De Voe and Statzer; Irving and White;
Sullivan and Scott; Wilson and Wilson;
Wishing; 2d half: The Faynes; Trainor
and Co., Jack; Fargo and Richards;
Black, White and Useless.

SPRINGFIELD: PALACE—Jan. 5,
1st half: Golden Gate Trio; Three Dixie
Boys; Decker and Co., Paul; Mills and
Co., June; Gyi, Ota, and Vadie, Marion;
2d half: Dolly's F.; Four American
Beauties; Brower Trio; Mack, Andrew;
McWatters and Tyson.

WILKES-BARRE: POLI—Jan. 5, 1st
half: Kartelli; Brown and Taylor; Har-
kins, Jim and Marion; O'Meara, Tim and
Kitty; 2d half: Perry, Geo. and Rae;
Boyer and Co., Nancy; Zela; Brown
and Co., A. Seymour.

WORCESTER: PLAZA—Jan. 5, 1st
half: Dollys Pets; Conner, Jim and Edna;
Jennie and Co., La Petite; Mack, Andrew;
Bullet Proof Lady; 2d half: Dare Bros.;
Claire Sisters; Welton and Marshall;
Exposition Jubilee 4; The Spider. POLI
—Jan. 5, 1st half: Four American Beau-
ties; Brower Trio; Spencer and Williams;
King and Co., Mazie; 2d half: De Maco,
Jack and Kitty; Murphy and Kline;
Decker and Co., Paul; Mills and Co.,
June; Gyi, Ota, and Vadie, Marion.

Pantages

BUTTE: PANTAGES—Jan. 3-5, Lieut.
Berry and Miss; Marconi Bros.; Hamil-
ton Co., M.; Lichter, Baron; Gildea and
Phillips; Brazilian Heiress. (Same bill
plays Anaconda Jan. 6, Missoula, Jan. 7.)

CALGARY: PANTAGES—Act Beauti-
ful; Mary Ann; World in Harmony; Blon-
dell Co., Ed; Olcott, Chas.; Snyder, Bud.

DENVER: PANTAGES—Four Lions;
Ward, Fyzik; Quigley and F.; Dance
Fantasy; Dunbar and Turner; Tempta-
tion.

EDMONTON: PANTAGES—Winton
Bros.; Bruch, Iney; Bender and Meehan;
Business Is Business; Texas Four; Little
Hip and Nap.

GREAT FALLS: PANTAGES—Jan. 6
and 7, 3 Bullawa Girls; Denny and Done-
gan; Samanoff Trio; Eddie and Ramsden;
Albright, Bob; Hill's Circus. (Same bill
plays Helena Jan. 8.)

LONG BEACH: PANTAGES—Nay-
non's Birds; Lindholm Co., Chas.; Burns
and Lynn; De Clave, Sonia; Bison City
4; Slatkos Rollickers.

LOS ANGELES: PANTAGES—Berni-
vici Bros.; Mack Co., Chas.; Cardo and
Noll; Whitehead, Joe; Girard Co., Harry;
Raymond and Wilbert.

OAKLAND: PANTAGES—Brady and
Mahoney; "Making Movies"; Mersereau
Co., V.; Dick, Wm.; Comey, et. and E.;
The Gallons.

OGDEN: PANTAGES—Jan. 8-10,
Wolfe and Patterson; Whittle, W. and E.;
Tarzan; Amoros and Jeanette; Kuma 4.

PORTLAND: PANTAGES—LaFerve,
Geo. and May; Lawrence, Ray; Archer
and Belfort; Foy Co., Eddie; Five Par-
trowars; Meyer, Hyman.

REGINA: PANTAGES—Jan. 5-7, Ro-
sier and Dog; Coffman and Carroll;
Samuels Co., Maurice; Jones and Sylves-
ter; Ted Shawn's Dancers. (Same bill
plays Saskatoon 8 and 9.)

SALT LAKE CITY: PANTAGES—
Golf Link Girls; Wyse Co., Ross;
"Number Please"; Cycling Brunettes;
Rejane, Camille; Kilkenny 4.

SAN DIEGO: PANTAGES—Alex and
Evelyn; Mason and Cole; Okla Four;
Morrell Co., B.; Casting Campbells;
Barrett, Arthur.

SAN FRANCISCO: PANTAGES—
Aerial Macks; Forrest and Church; Ste-
vens and Brunnell; Solar, Willie; "Ris-
ing Generation"; Gardner Co., Happy
Jack.

SEATTLE: PANTAGES—Henry and
Adelaide; Fiske and Fallon; Glasgow
Maids; Chung Hwa Four; Four Mellos;
Great Howard.

SPOKANE: PANTAGES—Stoddard,
Bert; Mori Bros.; Goetz and Duffy; Ward
and King; DeSerris, Henriette; Eldridge
Barlow and E.

VANCOUVER: PANTAGES—Love
and Wilber; Norrine, Naida; Peerless
Trio; DeRadjah, Jovadah; L. France and
Kennedy; Yip Yip Yaphankers.

VICTORIA: PANTAGES—Shields,
Frank; Roach and McCurdy; Hendrix and
Belle Is; Trevette, Irene; Galli Troupe;
Harmony Trio.

TACOMA: PANTAGES—Cavanaugh
Duo; Dorr, Mary; Howard and White;
Dancing Davey; Hickman Bros.; Corin-
thians.

WINNIPEG: PANTAGES—Aerial
Patts; Lindsay and Co., Allen; Four of
Us; Lorner Girls; McKinley and Co.,
Neil; Great Leon.

MINNEAPOLIS: PANTAGES—Pelot,
Fred and Anna; Reynard and Johnson;
Periera Sextette; Sherman, Van and Hy-
man; Berlo Girls.

(Continued on page 29)

"WELCOME STRANGER"

Sam Harris Has Hit in Aaron Hoffman's New Play

At Cohan's Grand, Chicago, Dec. 29, Sam Harris, in his first venture as an independent producer, put over a decided hit in "Welcome Stranger." The play is from the pen of Aaron Hoffman, which is also his first alone. It serves to introduce *George Sidney* as a humorous and ingratiating comedian.

He acts the role of an enterprising middle-aged Jew, Isidor Solomon, amiable and kind, who comes from Boston to Valley Falls, somewhere in New England, where he finds racial prejudice of the townspeople a ban to his progress. He is most human and proceeds to pull down the prejudices against his race by his natural attitude of unfailing kindness. There is a regenerating influence of the teachings of Christian Science that plays a part all through.

The homely humor and realism of *Mr. Sidney's* performance is excellent. *David Higgins* was splendid in the role of the inventor.

One cannot speak too highly of *Margaret Mower*, who gave a delightful performance, always restrained but always fascinating. *Edmund Breese* as a small town mayor who has denied his race and changed his name, gives an excellent portrait of the village villain.

Ben Johnson was picturesque in his characterization; *Mary Brandon* was splendid in the role of Solomon's daughter; *Valerie Hickerson* is adequate. *John Adair, Jr.*, *Edward L. Snader*, *Charles Schofield*, *Frank Herber*, *Isadore Martin*, *Percival Lannon* and *Jules J. Bennett* furnished other good sketches of local figures.

It will be a long time before Broadway will have an opportunity to see "Welcome Stranger," as it is destined for a long run in Chicago.

BONIEL.

Death of Pauline Hall

Pauline Hall, noted stage beauty and light operetta favorite of the old school, died in her home in Yonkers. She was born in Cincinnati fifty-nine years ago, her maiden name being Pauline Fredericka Schmidgall.

She was acting at the time of her death in "The Gold Diggers." She leaves a daughter, Erminie.

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DALLAS: MAJESTIC—Wilson, Frank; Murphy and Delmar; And Son; Vane, Sybil; La Bernicia and Ballett; Elinor and Williams; Pianoville.

FORT WORTH: MAJESTIC—Sutter and Dell; Two Jesters; The Miracle; Lorraine, Oscar; Padden and Co., Sarah; Green, Gene; Fink's Mules.

GALVESTON: MAJESTIC—Clinton Sisters; Espe and Dutton; Clifton and Co., Ethel; Lloyd and Wells; Fays, Anna Eva; Montgomery and Allen; Clifford, Beasye. (Same bill plays AUSTIN, second half.)

HOUSTON: MAJESTIC—Hackett and Delmar; Tuck and Clare; The Ragged Edge; Morton, Clara; Emmett and Ryan; Peek and McIntyre; Choy Ling Hee Troupe.

LITTLE ROCK: MAJESTIC—First half. Mlle. Paula; Benny, Ben K.; Neville and Brockway; Olson and Johnson; one to fill. Second half. The Vivians; Transfield Sisters; Howard and Ross; Hahn, Weller and Co.; Bonomar Arabs.

MUSKOGEE: BROADWAY—Wright and Dietrich; Avey and O'Neill; O'Donnell and Blair; two to fill.

PINE BLUFF: MAJESTIC—First half. Howard and Ross; Hahn, Weller and Co.; Bonomar Arabs. Second half. Mlle. Paula; Neville and Brockway; one to fill.

SAN ANTONIO: MAJESTIC—Bell and Wood; Stuart and Keeley; Misses Parker; Darrell, Emily; Schaeffer, Slyvester; Lucas, Jimmie; Mirano Brothers.

TULSA: MAJESTIC—First half. Garcinetti Bros.; Mme. Petrova, Olga; Avey and O'Neill; O'Donnell and Blair; one to fill. Second half. Burkhart and Roberts; Kaliluh's Hawaiians; Bostock's Riding School; two to fill.

WICHITA FALLS: MAJESTIC—Tip and Co., Bob; Waiman and Berry; Dunham and O'Malley; Staples, Helen; Putting It Over.

THE NEW ACTS

Columbia and Victor

Talk, Songs and Dances—14 Mins.; Three (Interior), Phonograph Store—5th Avenue

The idea is new and novel. Barto and Clark have the act. They work hard to please and at the Fifth Avenue Monday night the little turn that has a blending of dialogue a la human records that step forth from the interior of two talking machines, the Columbia and Victor, the act having specially made boxes to accommodate their figures inside, songs and dances. Barto and Clark adhere pretty nicely to their general phonograph store idea and make their dances stand out as one of the features. They were well received. Some of the patter is fly, smartly up-to-date and apparently written to order. The idea is pleasing and splendidly worked up.

Mark.

Leon Stanton and Co.

Sketch (3 People)—16 Mins.; Two (Special Set)—23rd Street

Leon Stanton and two women present an obviously manufactured sketch which is called "Money and Matrimony." It is one of those things written with no especial aim in view except to give the featured player countless opportunities to pull gag lines. These gags are so plainly dragged in that the frequent humorous ones are rather spoiled by the effort. Mr. Stanton plays the role of an old G. A. R. soldier—you know, one of the b'gosh, zip, swizzle type. The set, in two, is a California bungalow.

Tidden.

Felix and Fisher

Acrobats—7 Mins.; Full Stage (Exterior)—23rd Street

Mr. Felix is a comedian—horizontal-bar acrobat. Miss Fisher jumps rope and goes in the wings to make off stage noises to assist Mr. Felix in his comedy. Comedy? Well it is a feeble attempt at it anyway. And the bar work is nothing out of the ordinary.

Tidden.

DEATHS

BUELL—Horace Hervey Buell, portrait painter and scenic artist, died in Bellvue Hospital, Dec. 18. He is survived by his wife, Nina, and his daughter, Mabel.

DODSWORTH—Charles Dodsworth, fifty-seven, an actor, who had appeared with many leading English actors, died Dec. 26. His last appearance in this country was in "The Clever Ones." Funeral services were held Dec. 28 at the Campbell Funeral Church.

EVERALL—Harry J. Everall, forty-three, for two seasons manager of "Forty-five Minutes from Broadway," was buried Dec. 28, after services at the Campbell Funeral Church. He was president of the Roamer Sales Company, 1800 Broadway. He was a member of the Lambs.

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In spite of the title of the film, "The Blindness of Youth," the Youth above certainly sees more



through the waterfall than the old gentleman in the right hand picture . . . but both scenes are beautiful



The old gentleman sees a different vision through the waterfall—that of a man



This looks too peaceful for a kidnapping, so it must be either a rescue or an elopement



The old gentleman calls in a neutral party to decide whether the vision is male or female

Who would not play Prince Charming to this sleeping Beauty?



"Your face is your fortune, my dear," he is saying, and she is no pauper at that, we'll inform the world

WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Time was when the papers devoted perfectly good space to the announcement that some star of the Great White Way was taking a flyer in pictures! That was ages ago. Now, no name is too big to conjure with and no play or novel too costly for screen production. *Ina Claire's* engagement in "Polly With a Past," which has not yet been seen in stock, created only a mild sensation, and even the recent interview with "Babe" Ruth, Champion Home Run Hitter with the Red Sox, didn't cause surprise. "Babe" has been hit by the "movie bug," say the papers ("Even as You and I") and unless the Bostonian owners come across with a great big hill of beans (at least \$20,000 worth) he will give up the DIAMOND to become a film STAR. Perhaps "Babe"

Will Be Worth

more than that to picture "fans" and ladies who do not understand baseball will understand his movements much more clearly in the new environment. Prize fighters, opera stars, premiere dancers, prominent scientists, artists of all classes have thrown away their life work at the mere beckoning of the finger and devoted their future experiments to the studio for "larger opportunities"—not to mention the weekly salaries that often are larger than those for a year in the old vocation. ART is forgotten when the MIGHTY DOLLAR calls.

How many of our leading stars would continue to shine for a STANDARD WAGE?

Lights Out!!

That Blamed Old Projection Machine

caused no end of trouble at a recent showing of a very important new feature. If it had happened at a regular show, one could imagine the stamping and cat calls that would have shaken the building. It was very unfortunate, but everyone sympathized with the owners, who were so mortified that they were speechless. And it usually takes a lot to mortify one of them. He recovered his speech at the end of the show and said SOME THINGS to the operator, who blamed the projection machine. And the joke was that one of the officers of the concern who manufactured it was a guest! Lucky he did not hear the conversation!

Another showing not long ago was almost ruined by the musical selections that accompanied (or rather did NOT accompany!) it. Better to have no music than an elaborate (?) program that jars.

The old method of studio projection room showing had its advantages for MR. EXHIBITOR, seeing the feature without any frills, was perfectly sure what he thought of it. Nowadays the artistic environment sometimes carries folks away and the same picture in commonplace surroundings fails to score and the EXHIBITOR wonders why. Many of the old exhibitors booked plays without ever seeing them beforehand. It was a case of "Take my service as is, or leave it." The present exhibitor is more particular and

Big Names Signed For Pictures No Longer Attract Wide Newspaper Attention—Old Time Stuff Still Used in Films—Various Know-It-Alls Have Their Say

most of them wouldn't think of being bound down by the contract of eight or nine years ago.

Which Reminds One

of an old Exhibitor who once rented a film on FAITH from his exchange. The title sounded like something he had heard of before, but it turned out to be something he had never heard of before but will never forget! The Exchange Man must have had a grudge, for it was the worst picture you could imagine for a nice, homey residence neighborhood. Maybe some of the crowd enjoyed it, but a lot of them stayed away so long that he feared they wouldn't come back again! After that he always took time to read up in the trade paper, if he didn't have time to watch the picture beforehand.

The One Night Grand Stand

seems destined to go the way of the ONE NIGHT STAND SHOW. More and more week runs are being booked every day, showing that THERE CAN NEVER BE TOO MUCH OF A GOOD THING. The first week runs in New York attracted a lot of attention here as elsewhere and WISE ONES predicted that they would never be popular. OF COURSE, "the large cities" would stand for a long run of a Griffith picture or something nearly as good, but never these smaller cities! How about it?

One of the signs of progression in the film business and MR. KNOW IT ALL, who was so sure of his ground, is simply a BACK NUMBER. The First National has secured some interesting statistics on the subject of two, three day and week runs which prove conclusively that there is PROGRESSION in the ranks of exhibitors. By the way

Where Do They Get That Old Time Stuff?

Some people do not seem to realize that the film industry is growing bigger and better all the time. Roy Moulton, who writes mighty clever stuff for the *Evening Mail*, printed a little paragraph the other day that attracted much attention. It told "HOW TO MAKE A MOVIE DRAMA" and described the procedure like this: Take the following

ingredients and mix them thoroughly:

The papers.
The mortgage on the farm.
One che-ild.
One railroad track.
One old mill.
One villain from New York.
One heroine.
One adventuress.
One gray-haired father.
One gray-haired mother.
One honest young farm hand.
One comic undertaker.
Two revolvers.
One dog barking in the distance.
One high cliff.
One wind machine.
Five bushels of snow.

Perhaps in the early days, when moving pictures were the outgrowth of the dime novel, such a recipe would be practical. Just let Roy Moulton or anyone else try it now and see what will happen! THEM DAYS OF MELLOW-DRAMMER ARE PAST! and a good long spell past at that. If Rip Van Winkle of those early days should wake from ten years' sleep he would find many changes—and not only along this line either! WAKE UP EVERYBODY and STOP KNOCKING! Then there is

The Magazine Writer

who considers it his duty to write of the MENACE of the MOVING PICTURES. He writes learnedly (?) of the decadence of the business, of the need for original scenarios, when, as a matter of fact, if he follows the game at all, he should realize that the original scenario is in the discard just at present. It is the big Broadway play or the Best Seller that the public demands and except for comedies, the original writer has little to do. In some ways this new regime is welcome after the past when one story from the *Saturday Evening Post* would appear upon the screen fixed up by six different writers as "an original story." Too much sameness led to the hue and cry for bigger and better things and the scenario writer who does the continuity for a present day production, will testify that it is a blame sight harder than working out one's own ideas.

Another Know-It-All

is the lecturer who does the same thing, but with his apt tongue, instead of pen or typewriter. At a gathering of prominent writer folks not long ago, two learned authors led in a debate about the merits and evils of the picture drama. One was bitter in his denunciation of pictures. They were not ART, they were not DRAMA and more than that they did not cater to the BEST PEOPLE. The other, whose name is even better known, took a more conservative viewpoint and the majority of those present sided with the conservative one, though a few radicals applauded the first speaker. An outsider, who wrote pieces for the daily papers, was plainly mystified! Why should one EXALTED AUTHOR take ONE SIDE and ANOTHER THE OTHER? His friend, who knew the inside history, pointed out the trouble in a few words: "The first is a SUCCESSFUL WRITER of SPOKEN DRAMA but a MIGHTY POOR ONE of PICTURES! The other does both well!"

Hence the difference of opinion and the supporters of the FIRST are the VICTIMS of UNSYMPATHETIC SCENARIO STAFFS, who MAY buy their plays but will NEVER trust them with the CONTINUITY! Of course, the whole picture game suffers because of their hurt pride." So, the next time you meet a SCOFFER or KNOCKER, look for the hurt place! It may be hidden, but usually it is connected with that so-called "artistic temperament."

Norma Talmadge Says

that there is no such thing as ARTISTIC TEMPERAMENT! That it is only too often "an excuse for not playing the game," reminding one of the newspaper writer who once startled her readers of a "sob stuff" column by declaring that it was merely another way of describing "artistic temper." Miss Talmadge is certain too that women are not the only offenders and that "acting in accordance with grouch" is just as frequent with men as with her own sex.

O Temperament! How many crimes are committed in thy name! A good New Year's resolution! but oh my! some of the studios wouldn't seem a bit like home under such changed conditions! Miss Talmadge and a lot of others would like to put TEMPERAMENT down as another antediluvian theory about pictures!

BUT—IS IT?????

The news that Hallmark has bought a lot of the old American features and

Will Reissue Them

will be welcome news to the many admirers of "Bill" Russell, Mary Miles Minter and Margarita Fisher. How their old plays will look on the screen after the newer and better things that they have been doing, is another question. As far as Miss Fisher is concerned "Impossible Susan," written by Joseph Franklin Poland, is one of the best comedies that she has ever had. With "Erstwhile Susan" so prominent just now the two similar titles may prove a bit confusing, though the plays themselves have no possible connection.

5 YEARS AGO TODAY 10 YEARS AGO TODAY

Betty Nansen, Danish Star, Arrives to Star in Fox Pictures
Florence Reed to Make Screen Debut in Famous Players "Dancing Girl."

Eleanor Woodruff Announced to Join Vitagraph Forces.

Alco Secures Control of All Star Feature Corporation, "Eternal City" Starring Pauline Frederick Given Advance Showing.

San Francisco Picture Houses Forbidden to Show Vaudeville.
Selig Gets Rights to "Wizard of Oz."

Vitagraph Releases Second Part of "Life of Moses" with Great Success.

Edison's "Keeper of the Light" Declared to Contain Best Photography to Date

Edison Himself Photographed for First Time in Motion Pictures.

FILM LEGISLATION COMMITTEE

Measures to Be Introduced at Coming Session Upon Censorship—Many Fields of Activity Represented

THE committee for the Regulation of Motion pictures which was appointed by Mayor Walter R. Stone of Syracuse, the president of the State Conference of Mayors is now complete, the four additional members of the committee being selected this week. This committee has been created for the purpose of formulating legislation to be introduced at the coming session of the legislature on the subject of motion pictures, more especially in relation to some form of censorship.

The first meeting of the committee will be held in New York City in a few weeks, at which time it will inspect many of the large motion picture studios in New York City and vicinity.

The committee includes representatives of the first, second and third class cities, producers, distributors and exhibitors of motion pictures, authors, labor bodies, organizations, churches, and women societies.

The following have been appointed to serve on the committee:

Mayor Palmer Canfield of Kingston. As Chairman he will represent the third class cities.

Walter W. Nicholson, Commis-

sioner of Public Safety, Syracuse, to represent the second class cities.

A. K. Smith, New York City, President of the Vitagraph Company of America, to represent the motion picture producers.

Walter Hayes, Buffalo, Vice-president of the Strand Theatrical interests, representing the exhibitors.

Gabriel L. Hess, of the Goldwyn Distributing Company, New York City, representing the distributors.

Rex Beach, Ardsley-on-the-Hudson, representing the authors; Rev. Charles G. Judkin, Glens Falls, representing the churches; Dr. Martin, New York City, representing the Board of Review; James P. Holland, president of the State Federation of Labor; Peter N. Brady, labor.

Mrs. W. D. Spaulding of Schneecrags, representing the Housewives League, May Grove Park, Geneva, representing women's organizations; Mrs. William Davis, New York City, representing the Federation of Child Study; and R. Andrew Hamilton, Rochester, representing first class cities. Mr. Hamilton has been appointed in the place of John Gilchrist, Commissioner of Licenses of New York City, who declined to accept.

New Ned Finley Company

Ned Finley, well remembered star of Vitagraph serials of several years ago, is to have a company of his own to be known as Ned Finley Productions. The members of the organization have already left for North Carolina, where at Esmeralda the studios of the company will be maintained. This location was chosen on account of the nature of the pictures which Mr. Finley will start work on at once. They are to consist of a series of twenty-four two-reel thrillers dealing with a bandit of the Blue Ridge Mountains, and for that reason the company will remain within close touch of the heart of the mountains for at least a year while the pictures are in the making. Adele Kelly, formerly of Vitagraph, will play opposite Mr. Finley, and others will include Dick Camp and John Sturgeon. Hapsburg Levy is the author of the stories and the scenarios are the work of George Plimpton. John C. O'Loughlin is acting in the capacity of assistant director.

Owen Moore in Wodehouse Film

Owen Moore is to be featured in another story by P. G. Wodehouse. "Love Among the Chickens" is the title of this new story which Myron Selznick has purchased.

Wise on Goldwyn Board

Edward Wise, president of the United Cigar Stores, was elected a member of the Board of Directors of the Goldwyn Pictures Corporation on Tuesday, Dec. 23rd.

Ina Claire in Films

Ina Claire, star of David Belasco's production of "The Gold Diggers" at the Lyceum Theater, is to be starred by Metro in a screen version of her former success, "Polly With a Past."

In Grossman Serial

Many popular favorites make up the large cast of "\$1,000,000 Reward," one of the latest serial productions, presented by Harry Grossman as the first release of Grossman Pictures, Inc., and prepared for the screen by Arthur B. Reeve and John W. Grey. The star part is filled by Lillian Walker, with Coit Albertson and William Pike playing strong supporting roles.

Australian Pictures

Australian motion pictures made their American debut at a San Francisco hotel when E. J. Carroll showed "The Sentimental Bloke." It has been adapted from C. J. Dennis' book of verse. The pictures portrayed the life of the Australian middle class. The slang verse and British humor of Dennis are now the vogue in Australia.

Kohn Succeeds Kane

Morris Kohn has been appointed president of Realart Pictures Corporation, succeeding Arthur S. Kane who resigned several weeks ago. Mr. Kohn has been treasurer of Realart since the organization of the company last June. There will be no change in the general policies of Realart, according to Mr. Kohn.

In "Kentucky Colonel"

With an all-star cast, headed by Joseph J. Dowling of "The Miracle Man" fame Francis McDonald and Elinor Field, the National Film Corporation has begun on the screen version of Opie Read's best known novel "The Kentucky Colonel." William Seiter is directing.

Harvard Football Team Will Figure in Dempsey Film. Famous Players Develops String of Candian Houses. Oliver Morosco Reported Forming Film Combination. Jackson Film Studios Corp. Acquires Ground in Bronx. "Back to God's Country" Big Hit at Capitol Theater

RALPH INCE SPECIALS SPECIAL EXCHANGES

Selznick Plans Big Productions for 1920

A series of Ralph Ince special productions for 1920 is announced from the office of the Selznick Enterprises by Myron Selznick, who at the same time stated that it was intended to make these specials the big feature productions of the year.

Ince has just finished two Selznick productions, Eugene O'Brien in "His Wife's Money" and Olive Thomas in "Out Yonder," in which he displayed such originality that Myron Selznick after seeing them, decided that he should be given special casts and producing facilities, and the best stories that could be purchased for his use. Ince was one of the first directors to join the Selznick eastern studios. The story for his next picture is now being selected.

Price Gets U-Boat Films

C. B. Price Co., Inc., has taken over the exclusive rights to the "U-35" picture, exploits of a German submarine by permission of the British Admiralty. It is the photographic records taken aboard the "U-35" for the exclusive use and entertainment of the Kaiser, and shows the means he employed to keep himself posted on his pet methods of warfare, intended for his personal pleasure.

The W & H productions has advertised the distribution of "U-35," but will not do so, as explained in the advertisements of C. B. Price Co., Inc., appearing in this week's trade press.

"Blind Youth" Started

The scenario of "Blind Youth," the second production of National Theaters' Inc., which will be released through Select, was completed last week by Katherine Reed and turned over to the West Coast Studios where work on production was started Monday by Al Green, who is directing it.

Olive Thomas Film Renamed

"Footlights and Shadows" is the new title selected for the fifth Olive Thomas production for Selznick. This title is more descriptive and appropriate than the original one which was "Out of the Night." The new title is also expected to have a greater box-office drawing power.

Gloria Swanson Married

Gloria Swanson was married Dec. 20 to Herbert Sornborn in Los Angeles. Mr. and Mrs. Sornborn left immediately after the ceremony on a motor trip for Santa Barbara and Los Angeles. Mrs. Sornborn will continue her screen work.

Flynn on the Screen

The Republic Distributing Corporation has acquired a series of eight two-reel features, which relate the experiences of William J. Flynn, former Chief of the United States Secret Service, and now Director of Investigation of the Department of Justice.

Nat'l Association Has Big Plan for Lowering Fire Hazards

The culmination of a plan on the part of the National Association of the Motion Picture Industry for lowering fire hazards through erection of specially built film exchange buildings in important exchange centers throughout the country has about been reached. During the past week negotiations have been practically closed by representatives of the National Association for buildings approximately \$3,000,000 in value. It has been only a few days since the roof was placed on the first film structure to be finally completed under the provisions of the Association's plan—the \$500,000 structure erected at Kansas City.

Early in the year the outlines of the eventual scheme were laid when reports from various distributing centers, particularly in the West and Middle West, indicated that in the phase of film exchange buildings there was much room for improvement in the industry. A film exchange building committee was appointed which set about ascertaining housing conditions throughout the country and endeavoring to arrange for fire-proof exchange buildings in every exchange center which warranted it.

Spokane Helps Films

Following a plan for concessions in order to help the moving picture industry here, the Spokane park board has reduced the rent on the Minnehaha studio grounds, to \$1200 for next year, and Wellington Playter of the Playter Film company agreed to renew the lease for 1920.

Mr. Playter announced that on January 15, he would commence the production of 25 one-reel comedies of rural life of which one will be released every week. He also announced that he was fitting the Minnehaha studio with a heating plant costing \$11,000 and that he was starting a national advertising campaign to bring moving picture productions to Spokane.

"Movical" Comedy Opens

Hopp Hadley's "Movical" comedy, "The New Wizard of Oz," a screen version of L. Frank Baum's book of the same title, with the newest thing in picture presentation, "The Movie Girl's Revue," featuring Alice Eldridge, champion girl swimmer and fancy diver of New England; Janet Stone, recently of Ned Weyborn's Demi-Tasse Revue at the New Capitol Theater and the team of Bailey & Russell, formerly of the Hip Hip Hooray Company, Hippodrome, with a chorus of fourteen girls, opened at Keith's Lincoln Theater, Union Hill, this week.

Final Week for Fashion Frolic

After eight weeks of what the B. S. Moss press department describes as a "startling success," the Parisian Fashion Frolic will end its engagement at the Broadway next Saturday night.

Trimble to Direct Zeena Keefe

Myron Selznick announces that Larry Trimble will direct Zeena Keefe in Sophie Irene Loeb's drama, "The Woman God Sent." Mr. Trimble made the screen adaptation of the story, also.

FILM RIGHTS SOLD BEFORE PLAYS HAVE PREMIERES

Picture Manufacturers Grab Screen Privileges
Prior to Opening of Shows

AN unprecedented state of affairs has come to pass in the film world through the buying of the film rights to certain plays that have been announced as scheduled to have Broadway premieres within the near future. Heretofore there has been a rush to buy up plays that have been branded as Broadway successes but just recently has it come to notice that film companies have forked over big money for the picture rights before the plays have opened on the stage.

George Broadhurst no sooner places "The Wonderful Thing", a new play by Mrs. Lillian Trimble Bradley in rehearsal Monday than

the Paramount-Artcraft offices announce that the motion picture rights have been already obtained by them.

The Famous Players-Lasky Company came out this week with an announcement that it had also brought the picture rights to the Richard Bennett show, "For The Defense", the Elmer E. Rice melodrama, now at the Playhouse.

All of the film companies are vying with each other in the purchase of Broadway plays whether they were successes or not. It is reported that Metro paid \$70,000 for the rights to "Polly With A Past," in which it will present Ina Claire.

IS THAT SO!

Pearl Regay, premiere danseuse, at the Capitol Theater, is suffering from a fractured nose, sustained through collision with a piece of scenery during a dark change.

Olive Thomas, and members of her company with director Alan Crosland and his assistant William J. Scully, are in New Orleans taking exteriors for Miss Thomas's sixth Selznick picture, "Glorious Youth." Owen Moore and Seena Owen are working at Kenisco making exteriors for "Who's Who." Wesley Ruggles is directing. Eugene O'Brien finished his fourth Selznick picture last week. Its title is "His Wife's Money."

Pauline Frederick will begin work this week under the direction of Frank Lloyd on her next Goldwyn picture, "Roads of Destiny," based on the stage success written by Channing Pollock from the famous story by O. Henry.

Alec B. Francis has just renewed his Goldwyn contract with Vice-President Abraham Lehr at the Culver City Studios.

Theodore Kosloff has affixed his name to a long-term agreement by the terms of which he will appear in and assist in the production work of future Paramount-Artcraft pictures.

Louis Stearns, who just finished playing one of the important parts in the "Return of Tarzan," has been engaged by the International Picture Company to play Sol Ginsberg in Fanny Hurst's picture "Humoresque."

H. A. Banay, for several years manager of the Cleveland Goldwyn exchange, has been made Goldwyn district manager, overseeing the Cleveland, Pittsburgh and Detroit offices. He will continue to make his headquarters in Cleveland.

Gilbert H. Penn, assistant office manager has been boosted to sales manager.

Hortense Saunders, for several years special feature writer for the Cleveland Press, has resigned from that position and has become associated with the Selznick Publicity Department in New York City, under Lee Kugel, Director of Publicity.

Marguerita Sylva, now appearing in vaudeville after her first experience in America as a moving picture star, returns to California next month to resume her film contract.

Euclid Film Co. Formed

The Euclid Film Company was recently organized in Ohio for the purpose of making high-class two-reel comedies. The company is incorporated with J. C. McMichael as president and general manager, E. H. Finch as secretary and treasurer and Dr. H. M. Strachan as vice-president. A studio has been engaged at 3250 Euclid Ave., Cleveland, and is now being put into shape so that a picture can be started no later than next week. Jimmy Thompson, originator of the Joe Jackson character has been engaged as leading comedian. Mr. DeForrest, who has directed many screen stars, has been brought to Cleveland from California to take personal charge of the filming of these comedies. This is the first Cleveland organization formed to make comedies and it is expected that they will produce a series of comedies of high order so as to relieve the present scarcity of such productions.

Urges Concessions

Richard A. Rowland, president of Metro, urges the American producer to make concessions to foreign distributors because of the disparity of money exchange rates. Having only recently returned from a tour of England, France and Italy, Mr. Rowland is in a position to speak with authority on the foreign situation. "There is a splendid chance abroad for the American producer," he declares, "providing that he adopt the wise policy of 'Live and let live.' The producer who insists upon the dollar standard is going to eliminate himself and the American product from the foreign market."

New Fox Brooklyn House

William Fox is planning to spend \$1,000,000 upon a new theater in Brooklyn. The plot of ground purchased is on the east side of Flatbush avenue between Tilden avenue and Beverly Road, at the corner of Duryea Place. The seating capacity of the house will be 3500.

Plans for the new structure have been drawn by Thomas W. Lamb. They will be completed in 1920. The auditorium proper will be 110 feet wide and 220 feet deep, and the lobby is being constructed with a view to beauty as well as size.

"THE BLINDNESS OF YOUTH"

Beautiful Scenery Features
Excellent Story

Probably the first thing an exhibitor wants to know about a picture is whether it will make money for him. "The Blindness of Youth," released through state rights channels by the Foundation Film Corporation, will undoubtedly do so. There are unlimited opportunities for exhibitor advertising and its title has a positive box-office pull.

Having drawn audiences into his house, this same exhibitor next desires to know if the picture will satisfy his clientele and send them away pleased. It is one thing and easy to get full houses by careful advance work, but it is another to maintain a reputation for always giving a good show. In playing "The Blindness of Youth" an exhibitor cannot go wrong.

The picture holds the interest, and a big producer once told us that he would rather have that said about his films than anything else. He maintains that is the basis of good picture entertainment. The story of "The Blindness of Youth" is simple. It is a love story of the type that never grows stale, but its main charm is the setting it has received, not to say of the estimable acting of its cast of five principals. The scenes were photographed in Switzerland and most of the action takes place around and about an entrancing mountain waterfall. The "shots" are exquisite and the mechanical part of the photography leaves absolutely nothing to be desired. It is crystal clear in every single instance. This feature of the picture would make the picture interesting even if it was nothing but a scenic and had no story.

The young woman, Violet McDonald, who plays the principal female role, that of the girl who is the innocent cause of her youthful lover's suicide, which brings misdirected vengeance from the boy's father, besides being beautiful, is an extremely fine actress. Colloquially speaking, she is a comer. Edwin Brackett gives a thoroughly excellent performance in the role of the aged father. He enforces his effects by repression and rants effectively when the occasion demands. Taking it all in all he acts with finesse. Gertrude Shelbourne, Robert Ainsworth and Roy Langdon are adequate in roles that do not permit of any unusual work. Their roles are simple and they act them convincingly and naturally. M. L. Herbie is the author and M. Mercanton did some fine direction.

We repeat, an exhibitor can't go wrong in booking "The Blindness of Youth."

TIDEN.

Children's Theater Feature

The Children's Theater which Hugo Riesenfeld is conducting in the 63rd Street Music Hall, between Broadway and Central Park West, will have seven different features for the week of December 28. In addition to the feature picture each afternoon program will have music, a Christmas pantomime with child actors, a Briggs comedy, a Fatty Arbuckle comedy, Prizma color story and the Dance of the Toys by Victor Herbert.

CUMMINS' DEAL

Picture Man Has 45 Melodrama
dramas that He Has Just
Released

Samuel Cummins, the picture exporter and importer and who has handled a number of big states rights propositions, has just completed a deal whereby he has acquired the rights to dispose of 45 wellknown famous melodramas that for twenty-five years or more have been on the American stage.

Cummins plans to release them to the producers and directors immediately. There has been an unusual call for melodramatic subjects in films and Cummins made haste to corral all that he could. Cummins has prepared a list that he is distributing to the trade.

Ten Film Theater Managers Arrested

Ten motion picture theater managers of San Francisco were arrested last week charged with violating the city ordinance requiring that the aisles be kept clear during performances.

After watching the handling of the holiday crowds, fire department members complained to the police.

The arrests were made by patrolmen from the Southern Station.

Those arrested were: Harry David, the California; Dan Clement, the Portola; Leon Levy, Thomas Cohen, Arthur and Herbert Wobber, the Imperial; Guy Smith, Cecil Grissell, the Strand; Burt Leonard, the Central, and John Claxton, Pantage. All were released on \$10 bail.

World Reissues

The World Film Corporation has reissued the most prominent of the successes achieved by Alice Brady and Robert Warwick while with World Pictures. New prints have been made and new advertising material provided so that the exhibitors who book these features will have all the advantages that go with the latest productions. The Alice Brady features ready and now being booked are "The Trap," "Woman Alone" and "Maternity." Among the Robert Warwick features is the picturization of "The Man of the Hour."

Wenger Holding Exhibition

John Wenger, art director of the Capitol Theater, is holding an exhibition of decorative paintings and screens in that playhouse. The grand promenade, occupying the entire mezzanine, is devoted to the purpose. Mr. Wenger has been a frequent exhibitor—at the National Academy of Design, the Pennsylvania Academy, the Brooklyn Museum and elsewhere throughout the country. His present exhibition will be continued for two weeks.

Navy Wants U-Boat Film

C. A. Meade, C. B. Price Co.'s representative has just returned from Washington, D. C., where he showed the "U-35" film to Commander Foote, Aide to the Secretary of the Navy, and other Navy officials from whom he received hearty endorsements. Commander Foote also made a request that the Navy Department have a print of this subject for their official records.

Murray W. Garsson
Presents

THE BLINDNESS of YOUTH

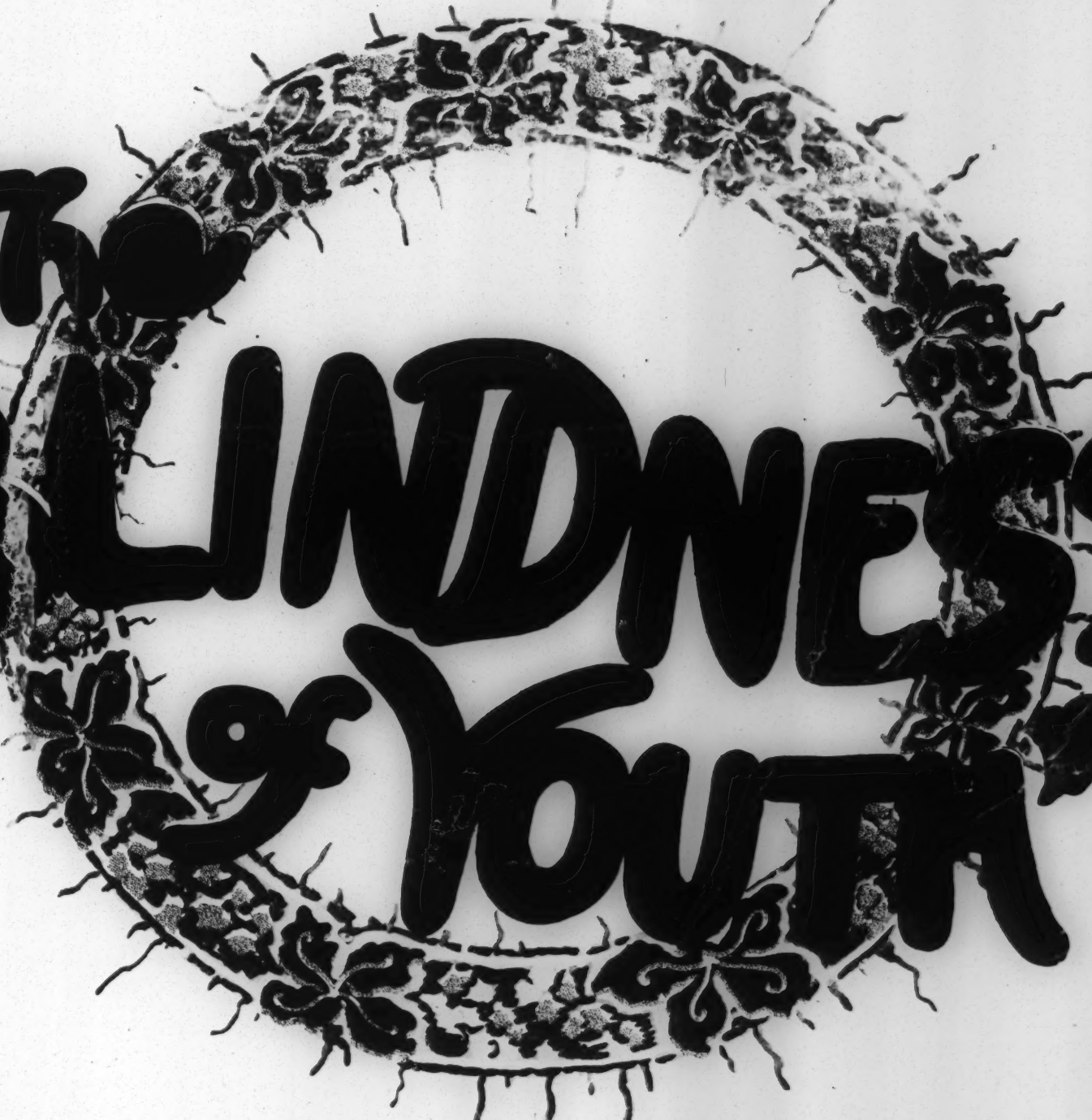
A thrilling story
aptly portrayed by
screen artists of the
first magnitude.

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Murray W. Garsson, Gen'l. Mgr.
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Phone Bryant 4620

A SURE WINNER FOR STATE
RIGHTS BUYERS and EXHIBITORS!

"The BLINDNESS of YOUTH"



A Gripping Drama, That is Bound to Please, a Thrilling Mystery of the Mountains, and, Above All, a Realistic, Modern Picture That is Bound to Prove Popular With Exhibitors and Patrons Everywhere.

A SUPREME PICTURE

A Picture you'll be glad to book

PICTURE FIRST SHOWINGS REPORTED BY WIRE

"BACK TO GOD'S COUNTRY"

First National, Nell Shipman, Direction Ernest Shipman, Adapted from the Story by James Oliver Curwood

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Unusually fine picture." "Cast good." "Entertaining story of the North."

WIRE REPORTS—WESTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Story of the North well written."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueExcellent
Dramatic InterestGood
Technical HandlingExcellent
CoherenceGood
ActingExcellent
Scenic SettingGood
PhotographyGood
Atmospheric QualityExcellent
CostumingGood
Quality as a PictureExcellent

WHAT IT IS

A beautiful young girl of the mountains meets a novelist on one of his trips of exploration, and they are married. On their way to the frozen north they discover in the captain of the boat a villain who has pursued the girl for some time. Later he makes a renewed effort to get possession of her, but one of the great dogs that she has been kind to, settles the gentleman once and for all, and happiness reigns supreme.

"FORBIDDEN"

Universal, Mildred Harris, Direction Lois Weber, Scenario by E. V. Durling

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Mrs. Chaplin draws well." "Nice light comedy picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueGood
Dramatic InterestGood
Technical HandlingGood
CoherenceGood
ActingGood
Scenic SettingGood
PhotographyGood
Atmospheric QualityGood
Quality as a PictureGood

WHAT IT IS

A girl who longs for the life of the gay city, marries the suitor who has the most money only to be presented by him with a country home. Here she pines for the white lights, and when he discovers her desire, he takes her to the city and shows her Chinatown and other unpleasant settlements, with the result that she is only too happy to return to the quiet of her rural surroundings.

"RED HOT DOLLARS"

Paramount-Artcraft, Charles Ray, Direction Jerome Storm, Scenario Julien Josephson

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Ray very popular." "Good story and cast."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueFair
Dramatic InterestFair

From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments Are Exactly as Wired to Us—"Back to God's Country" Draws Big Crowds to the Capitol

Technical Handling	Good	Photography	Good
Coherence	Good	Atmospheric Quality	Good
Acting	Good	Costuming	Good
Scenic Setting	Good	Historical Interest	Good
Photography	Good	Quality as a Picture	Good
Atmospheric Quality	Good	WHAT IT IS	
Quality as a Picture	Fair		

WHAT IT IS

A laborer in a rich man's foundry saves the owner's life one day and wins his gratitude. But it happens that the girl that the young man loves is the daughter of a man the foundry owner has ruined in business. Through the intervention of the young man the two enemies are reconciled, and the girl becomes the happy bride of the peacemaker.

"WHEN THE CLOUDS ROLL BY"

United Artists, Douglas Fairbanks, Direction Victor Fleming, Scenario by Douglas Fairbanks

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Regular Fairbanks film." "Better than last Fairbanks pictures."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueGood
Dramatic InterestFair
Technical HandlingGood
CoherenceGood
ActingGood
Scenic SettingGood
PhotographyGood
Atmospheric QualityGood
CostumingGood
Quality as a PictureGood

WHAT IT IS

A young man is chosen as a subject for medical demonstration by a mental suggestion doctor, and every means is taken to weaken the victim's resistance. He has a terrible nightmare from eating rabbit, and has an equally terrible love affair in which he pursues a young woman violently and attempts to win her from his rival. Of course he succeeds in doing so, though it is in the midst of a flood and the ceremony takes place on top of a house.

"THE HEART OF JUANITA"

Robertson-Cole, Beatriz Michelena, Direction George Middleton, Scenario by Captain Leslie T. Peacocke and Earle Snell

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Fair
Exhibitor Comments: "Nothing unusual."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueGood
Dramatic InterestGood
Technical HandlingGood
CoherenceGood
ActingGood
Scenic SettingGood

Photography	Good
Atmospheric Quality	Good
Costuming	Good
Historical Interest	Good
Quality as a Picture	Good
WHAT IT IS	

A girl of the California dance halls tries to kill the owner of the dance hall when he proves faithless to her. She only wounds him, but is forced to flee. She takes refuge in the cabin of a trapper whom she loves, and though he at first does not love her he protects her and eventually learns to love her. A duel with the sheriff proves that he and the trapper are father and son, and, eventually, though the girl is forced to leave the country, the trapper goes with her.

"OUT YONDER"

Select, Olive Thomas, Direction Ralph Ince, Scenario by Pauline Phelps and Marion Short

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Just fair story." "Picture well done."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Interesting play of the gloomy variety." "Well done."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueGood
Dramatic InterestGood
Technical HandlingGood
CoherenceGood
ActingGood
Scenic SettingGood
PhotographyGood
Atmospheric QualityGood
Quality as a PictureGood

WHAT IT IS

The little daughter of a lighthouse keeper is about to be forced to become the wife of her father's assistant because he thinks he has something on the old man. Years before a man was killed and the lighthouse keeper thinks he did it, whereas in reality the assistant has done the job. Eventually the affair is cleared up and the girl marries the son of the murdered man.

"THE WEB OF CHANCE"

Fox, Peggy Hyland, Direction Alfred E. Green, Scenario by Douglas Bronston

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Fair
Exhibitor Comments: "Good picture." "Star has little drawing power."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueGood
Dramatic InterestGood
Technical HandlingGood
CoherenceGood
ActingExcellent
Scenic SettingExcellent
PhotographyExcellent
Atmospheric QualityExcellent
Quality as a PictureExcellent

WHAT IT IS

The pretty young secretary of her uncle's detective agency falls in love with a young man, only to find that he is being sought for stealing a valuable contract from the office of the Sarsfield Company. After many exciting but ineffective efforts to round up the "villain," the girl discovers that he is a Sarsfield himself and not a thief at all. Matrimony ensues.

"THE BROKEN MELODY"

Select, Eugene O'Brien, Direction Wm. P. S. Earle, Scenario by Ouida Bergere

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Fair
Exhibitor Comments: "O'Brien beginning to draw." "Story ordinary."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Very good play." "Well cast." "Splendidly acted."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueFine
Dramatic InterestFair
Technical HandlingAdequate
CoherenceClear
ActingGood
Scenic SettingSatisfactory
PhotographyGood
Atmospheric QualityEmotional
Quality as a PictureAbove Average

WHAT IT IS

A young couple of Greenwich Villagers, he an artist and she a singer, long for the opportunity to make good in their respective lines of work. A wealthy widow finally sends him to Paris to study, and his young wife pretends that she has ceased to love him so that he will stay abroad until he finishes his studies. She meanwhile springs into fame over night, and the truth is told to her husband who throws everything over to come back to her.

"THE GREATEST QUESTION"

First National, Lillian Gish, Direction D. W. Griffith

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average....Good
Exhibitor Comments: "Usual Griffith excellence." "Gish good." "Story somewhat forced."

NAT'L BOARD OF REVIEW REPORT
Entertainment ValueExcellent
Dramatic InterestExcellent
Technical HandlingExcellent
CoherenceGood
ActingExcellent
Scenic SettingGood
PhotographyExcellent
Atmospheric QualityGood
Quality as a PictureExcellent

WHAT IT IS

The little daughter of a peddler is adopted by a very kindly but poverty-stricken couple. When the wife's faith begins to waver the spirit of her dead son appears to her and consoles her. Finances becoming desperate, the little orphan hires herself out as a servant to a couple who are the absolute limit of despicableness. They have murdered a girl some time previously and when they attempt to do the same for the young orphan she recalls the earlier episode and turns them over to the authorities.



MARION WARNER

*The California Film Beauty Who Supports Sammy
Burns in the Two-Reel, "King Cole Comedies"*



SAMMY BURNS *Director and Star of the Two-Reel "King of the Calce Comedies,"
Produced by the Motion Picture Producing Co. of America*

BROADWAY PICTURE PROGRAMS AND MUSIC

"THE GREATEST QUESTION"

At the Strand—Lillian Gish in Griffith Picture

Carl Edouarde uses Herbert's "Babes in Toyland" for the opening overture at the Strand this week. This is a good selection for the Christmas season and the orchestra played it well. A delightful little scenic from the Pathe Color Library followed the overture. The subject is "Children of the Netherlands". Its quaint youngsters brought many expressions of enjoyment from the audience.

The Strand Topical Review showed a big celebration in Calcutta from the Kinograms cameras, which for a gorgeous scene has not been surpassed, or even equalled, for a long time. The excellent titles brought in just the right element of humor. Now that real winter has come, we have the usual stock snow scenes from all over the land shown at nearly all houses. The one at the Strand is from the well known city of Washington. War enthusiasts were pleased to note launchings of various submarines from the yards at Kittery, Me. Pathe also showed copper-mining in a series of interesting shots.

The Gledwyn-Bray pictures at the Strand are always welcome, as they combine instruction with entertainment. There are two this week. One describes the influence of the moon on the earth's water supply. This is worked out in cartoon fashion and probably taught some in the audience the secret of the tides. The other one we can not commend. It shows duck hunting, with all the many schemes by which a man can overcome the trustfulness of a wild duck. Several shots bring down several ducks, and this is not a pleasant thing to watch. One or two adverse comments were heard from the audience.

The series of "Topics of the Day" from the Literary Digest is keeping up a pretty good average at the Strand, although it has been running a long time and regular patrons must be getting rather tired of it, even when it is funny. Now and then some of the jokes raise a laugh and some of the political quips start applause. After these comes a picture from Kinograms showing Count Okuma, a former Prime Minister of Japan. These are fine as pictures, although the name of this gentleman is not a household word in New York. Pompous scenes of a Roman concave, showing Italian officials and their retinues, led into the last strip of the home coming of Pershing at Laclede, Mo., which brought the weekly news items to a good close.

The Strand's feature brings another Griffith picture to the attention of Broadway. The name of Griffith still means a crowded house on Broadway and there was no exception Sunday afternoon when this latest picture was shown. It is reasonable to suppose that the director's name is the drawing power, and not the picture. Were it otherwise we might begin to doubt our Broadway audiences. This picture is certainly not pleasant company. It has to do with a lone child who is taken into

BY M. M. HANSFORD

These Complete Programs Built Around You Can Plan Your Whole Show From the Big Features As Shown on Broadway —"Back to God's Country" Is Declared An Excellent Picture

a home, treated well, and afterward goes into another home—this time the abode of all that is evil. As a child she has witnessed a murder done by this last couple. In a series of brutal events she recognizes the murderers and they are brought to justice.

The picture opens with the murder. We see the deed and we see the grave dug with a pick and shovel, the victim stretched on the grass to one side. From this point all that happens is of the awful variety. A son goes to war and is washed off a submarine. The Griffith idea, just like Allan Holubar in "The Heart of Humanity", is to show that the mother back in the States reads her Bible and John walks in at the front door and then fades out at the instant of his death.

In the Holubar picture we believe about five sons went to death, until the mother got so expert in the matter that she could tell exactly when they went without reading anything. Of course, this sort of stuff descends to mere mawkishness and has its effect on girls who read Laura Jean Libbey. In another scene which shows the girl caught in a garret, like a rat in a trap, as one would naturally think, Griffith shows us a rat in a trap, in order that we make no mistake about it.

We would venture the opinion that Griffith over-characterizes things, particularly in settings. If he has an interior of a cabin or a kitchen, everything conceivable is shown about the room to impress the fact that it is a cabin or a kitchen. One might say he has sufficient furniture and trappings to fit out several such places. This seems unnecessary.

Uncle Zeke is entirely overdone. The Negro on the screen has never, to our knowledge, been very well played. The makeup always looks like underdone liver and the parts are invariably over acted. Eugenie Besserer does several fine bits of acting in the picture, however much one might wish that she didn't have to do them. The farewell between the mother and son hit just right, and however ridiculous the prayer in the graveyard strikes us, the player certainly put it over. The other Griffith players, Harron, Fawcett, Lillian Gish, Ralph Graves and Josephine Crowell came up to the standard. But the play misses the mark, and when anything misses the mark, innocent bystanders usually suffer.

"RED HOT DOLLARS"

At the Rialto—Charles Ray in an Amusing Ince Feature

Liszt's *First Hungarian Rhapsody* is the overture at the Rialto this week. The cadenza is played on the Cimbalo by Bela Nyarv. Hugo Riesenfeld and Lion Vanderheim con-

duct alternately. A Robert Bruce scenic follows, a very interesting one called "Chilkat Cubs." It is the story of two young bears in their various adventures and Bruce has surrounded them with quite a human story and appropriate titles. Pearl Headford, soprano, sings the popular *Dear Old Pal* and wins a lot of applause. She looks pretty and sings the ballad in good style.

The Rialto Magazine opens with a big scene from Calcutta to the tune of a pompous march by Elgar, going into scenes of open air schools, with children making up their own beds. Then comes in a "Mutt and Jeff" cartoon called "For Bitter for Verse." It is all about a pie and a cat. Appropriate music brings out the fine details of this story and they score a hit, as they always do. New submarines sliding into the waves and the return of Pershing to his native state and home complete the weekly. After the news comes the duet from Bizet's "Pearl Fishers," sung by Sudwarth Frasier and Edcardo Albano. These two singers are head and ears over the various other soloists that appear on Broadway and give indifferent renderings of famous songs. They are blessed with beautiful voices, and fine coaching has done the rest.

The feature picture is an Ince Paramount-Artcraft, "Red Hot Dollars," with Charles Ray as the star. Ray means dollars on Broadway, so the title is good. The Rialto is doing a capacity business with Ray's name up in electric lights. After all, he has taken his place as a sort of idol in his particular line. Nobody else has ever approached him. His plays are always of the wholesome variety. In the cast for this last one are Gladys George, Charles Mailes, William Conklin and Mollie McConnell.

A Sunshine comedy, "Chicken A La Cabaret" finishes the bill, with the "Toccata" from Widor's Fifth organ symphony, played by John Priest for the last musical number.

"WHEN THE CLOUDS ROLL BY"

At the Rivoli—Douglas Fairbanks in United Artists Comedy

Douglas Fairbanks and the Rivoli have come together once more and a continuous line of patrons in front of the box-office testify to his popularity. The Rivoli presents a fine bill for the week, beginning with *Il Guarnay* by Gomez as the overture and running into one of the Paramount-Post scenics called "Memory Lane." This latter is an impressionistic series of pictures inspiring different moods in the mind of the viewer. It is a beautiful piece of photography. Another novelty is a

"Snowflurry" dance, done by several girls in attractive snow costumes. This fits in with the season and the weather. The Rivoli Pictorial shows all the news in pictures from the various services. Emanuel List sings *Down Deep Within the Cellar*, with an excellent setting. The lighting in this scene is very well worked out and List's interpretation of the old drinking song hits the right note.

The United Artists hit upon good entertainment when they got together "When the Clouds Roll By" for Douglas Fairbanks. The first reel of this picture is calculated to get the sympathy and laughter of the most hardened picture goer. There has scarcely been anything funnier than the nightmare scenes. It would be hard to tell the story. The reviewer is lucky if he gets through the picture and keeps his senses. It has something to do with a crazy doctor who wants to kill a man and bring him to life again. Also there is much about mental machinations; and there is a pretty girl mixed up in it; and there is a flood in the last reel, with all the main characters floating about the landscape on the tops of houses. The hero and heroine luckily spy a church coming their way, with a preacher perched on top. They get married forthwith. This is all good stuff. In the cast are Frank Campeau, Ralph Lewis, Herbert Grimwood, Albert MacQuarrie, Kathleen Clifford and Daisy Robinson.

A Mack Sennett Comedy brings the pictures to a close. This is "The Speak Easy," and shows the Sennett comedians in their solution of the liquor problem. The final organ solo is "Finale" in E flat, played by Professor Swinnen.

"BACK TO GOD'S COUNTRY"

At the Capitol—Unusual First National with Nell Shipman

The Capitol program for the current week has twelve numbers listed, beginning with the usual series from Prizma called the Color-Land Review. This started off with a river scene of sailing junks in the Orient, with its suggestion of man-labor, then switching to more modern improvements in America. A nice bit of color was Madge Evans in a fetching costume. Then there is a poetic picturization of Tennyson's "Brook", the one that went on forever, in spite of men. Arthur Depew played the accompaniments for these scenes. There is another color reel from Educational having to do with "The Little Rustic Life and Waterways." This was a particularly interesting item, and the audience enjoyed it immensely.

Major Jack Allen is featured in "A Cat in a Bag", in which he shows how to catch a jaguar alive and kicking. With the aid of a little hokum these Allen pictures are made quite thrilling to the average mind and it is good stuff to book. Educational shows a "A Night in Venice", although only about twenty feet of the film is night, the rest being in good old daylight.

The Capitol News is quite interesting, especially the magnificent Kino-
(Continued on page 40)

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore



Walter Long, who supports Anita Stewart in Louis B. Mayer's "The Fighting Shepherdess," is one screen actor who never gets any love letters because of his chivalrous qualities. Mr. Long has them, but they only participate in his private life for he is always cast for villainous roles in pictures. The public never sees him as anything but a despicable rotter, and off-screen he is one of the most popular players in the film colony.

Elo Dresher finished his version of Mary Roberts Rinehart's story, and was cast for an important role in a new Mudge Kennedy picture.

B'WAY PROGRAMS

(Continued from page 39)

grams scene of a fete in Calcutta. Then there is another study from the same shop, called "Mistletoe," showing the growth and superstitions concerned in this parasite plant. "Kabinet Kiddies" showed some prominent children in Washington enjoying sledding. The news closed with floods in the Philippines.

A Mack Sennett Comedy, "The Speak Easy," furnishes the fun in closing the show. It is a travesty on illicit liquor selling and brings in nearly all the favorite Sennett actors, including Ben Turpin, Charles Murray and Brother Harry.

The Capitol feature for the week is from the First National Exhibitors' Circuit, showing a star somewhat new to Broadway in the person of Nell Shipman. "Back to God's Country" is cast in a big mood and is only limited by the brains of direction and the camera. It is the usual story of a girl who is married and taken out of her western environment, only to sicken for the tall timber and the companionship of bears and wild things of the forest. All this is well worked out and she eventually gets back. The opening of this picture is certainly well done, the little bear sending the audience into loud exclamations of delight. If

Shortly after arriving at the Louis B. Mayer studios, Frank M. Dacey received a souvenir remembrance from his former companions in the Selenick scenario department in the form of an elephant paper weight of bronze. Prior to joining the Mayer scenario staff, Mr. Dacey was scenario chief for the Selenick organization.

Antonio Moreno's 1929 serial, "The Invisible Hand," has been completed up to the twelfth episode and will be ready for release the first month of the New Year.

Ben Lyon, working the last days in New York City before commencing work in a new picture. She has just completed "The Third Generation" with Brentwood.

that little bear grows up and keeps his picture talent he will make his own a fortune. So far as the bear part of the story is concerned it is a success. However, the picture contains a lot of typical picture stuff, the inevitable struggle between the man and girl where he treats her rough. Up to the return of the girl to the west he action goes along very well, but he doggram scenes are too long drawn out. White snow is not interesting to look at in a picture and this part should be shortened a little.

Nell Shipman, Wheeler Oakman, Wellington Plaster, Ralph Laidlaw and Charles Arling make up the main cast, with many tame bears and familiar farmyard inhabitants, all perfectly at home with each other.

"FORBIDDEN"

At the Broadway—Mildred Harris in Universal-Jewel

Ernest Lange, conductor of the Broadway Symphony Orchestra, uses the old favorite, Zampa, for his overture this week. The Broadway Topical Review shows all the important picture news of the week. A Christie Comedy entertains with "Twas Midnight." As a scenic one of the Mentor Pictures is shown. This is a colored nature study.

B. S. Moss is showing the "Parisian Fashion Frolic" for the eighth and final week. It is generally understood that owing to the scarcity of costumes on the models his coal bill has been increased by fifty per cent for stage heating during the present cold snap. However, it must not be supposed that this array of beauty does not still attract attention. It remains the very bright spot of the Broadway program. The feature picture this week is Mildred Harris, with Mrs. Charles Chaplin tackled on in parenthesis, as a sort of an aside to the reader that she is really better than one would suppose from the first name. Charles's name is not going to make actors and would much prefer to be Mildred Harris without the usual "Mrs." She appears in "Forbidden," a Jewel Special. In the cast are Harry H'oodward, Fred Goodall and others.

"EYES OF YOUTH"

At the Academy—Clara Bow in Equitable

The Academy program for this week with Rubinstein's "Symphony" organ solo played by the Organ Department. The regular feature by the orchestra is Mildred Harris' "Night's Dream," Suppe, conducted by David Mendoza. The Fox News and a "Mutt and Jeff" cartoon, "The Nooze Reel," lead up to the first feature. This is Clara Bow in "Eyes of Youth," which recently ran at the Broadway on Broadway. A Pathe Comedy and Earl Williams in "A Man's Love" complete the program for the first half.

For Thursday, Friday and Sunday, the program opens with an organ solo from "La Strada," the first orchestra overture, explaining the same. A Travelogue from the Fox News, then William Fox's "The Lincoln Highwayman" and a funny Sunshine Comedy, "The Roaming Zephyr." The program offers selections from "Hattie's" for the second overture. Clara Bow appears in the 10th episode of her serial, "The Black Secret." The section bears the attractive name "The Inn of Death." The closing feature is Sylvia Breamer in "My Husband's Other Wife."

MUSIC AND MUSICIANS

much of praise is due to Nat W. Farnham for his work in organizing and leading a fine orchestra of symphonic proportions in a very short time, and taking over the musical activities of the big Capitol Theater. The wonderful spaces of this truly magnificent house lend themselves to a large orchestra, even twice as large as the present one. Farnham is well known on Broadway and many of his men are well up in routine picture work. "Back to God's Country," there is an excellent score and the men played like veterans.

Joseph Klees, the assistant conductor led the orchestra during the big picture. It would be hard to have it played better. We are glad to note that the men are not stopped by electricity at the keys, as was the case when the band was heard. We have never been able to understand why this backwoods custom ever got on Broadway.

The organists at the Capitol have always played the big organ entirely too loud. It is so easy to let such an instrument get away from the player, and there have been many headaches caused by this big rapping the heads of the patrons in the orchestra. However, Arthur Depeau gave some of his excellent improvisations during the Prizma and the news. He stands in a class by himself when it comes to pure organ playing. Harold Smith is playing the off show in place of George Crook, who is taking a week's rest.

Some reference was made last week in these pages about scores that were made up especially for some big features. It was suggested that Broadway scores should be made by the conductors of the theaters in which the pictures were to be shown. This statement still holds after having the score to "The Greatest Quest" now at the Strand. This was made by Albert Pease, Griffith's musical director. The score in question is quite good enough for our downtown showings. On Broadway has gone far ahead of hearing Nevins' Rotary played for a death scene. In fact, when such a piece is used in this way the play becomes a melodrama of the Third Avenue type.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Everywoman, Param-Art	(East)	Good—"Being from very popular play it drew big houses."	"Great cast." "Wonderful production."
Feud, Fox	(East)	(Central) Great—"Stupendous." "Heming and all stars."	"Worth traveling far to see." "Tense drama."
Gay Lord Quex, Goldwyn	(Central)	Good—"Very exciting." "Story held interest."	"Good work as usual, by Mix." "Different from most Mix stories."
Golden Shower, Vita	(East)	Good—"As strong as splendid stage play."	"Moore's acting nothing to be desired."
In Old Kentucky, First Nat'l	(East)	Good—"Gladys Leslie always takes."	
Invisible Bond, Param-Art	(East)	Good—"Old play filmed well."	"Stewart popular." "T. M. in trials."
Jinx, Goldwyn	(East)	Good—"People like Castle."	"Story of eternal triangle." "Good." "Man who finds charms in women other than his wife always draws."
Joyous Liar, Hodkin	(East)	Good—"Attracts Normand fans."	"Story amusing." "Central Good." "Normand a favorite." "Best kind of light entertainment."
Lord Loves the Irish, Hodkin	(Central)	Good—"Good light comedy."	"Well done."
Loves of Letty, Goldwyn	(East)	Good—"Kerrigan has a certain following."	"Attractive." "Fairly good story."
Miracle of Love, Param-Art	(East)	Good—"Stage production given a broader scope."	"Frederick in great demand in emotional roles." "Good." "Both star and picture liked." "Drew big houses."
Pointing Finger, Univ	(East)	Fair—"Typical Cosm-Hamilton story."	"Story not convincing." "Lucy Cotton beautiful."
Right to Lie, Pathe	(East)	Fair—"Picture not worth much."	"MacLaren popular."
Steel King, World	(East)	Good—"A picture worth seeing."	"Crowded with action." "Cosmelli's beauty a draw."
Toby's Bow, Goldwyn	(East)	Good—"Star well liked."	"Ordinary story."
Twelve-Ten, Republic	(East)	Good—"They made good picture."	"T. Moore popular." "Advertising advantage in title."
Wanted A Husband, Param-Art	(East)	Good—"Exciting story."	"Story very popular."
		Good—"Buck sure to draw big houses."	"Good story for Burroughs." "Everyone seemed to like it."

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"GREATER THAN FAME"
Scenario by Katherine Reed
Direction - Allen Crossland



OWEN MOORE
in P. G. Wodehouse's
Saturday Evening Post Story
PICCADILLY JIM
Direction - Wesley Ruggles



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"THE IMP"
by Elsie Janis and Edmund Goulding
Direction - Robert Ellis

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